SHOWTIME

THE TOP FILM MONTHLY

FEBRUARY 1965 1/-

Michael Caine
–his story

LORD JIM
Colour
Preview

• • • • • • • •

Sean Connery's
Biggest Test

DICK VAN DYKE

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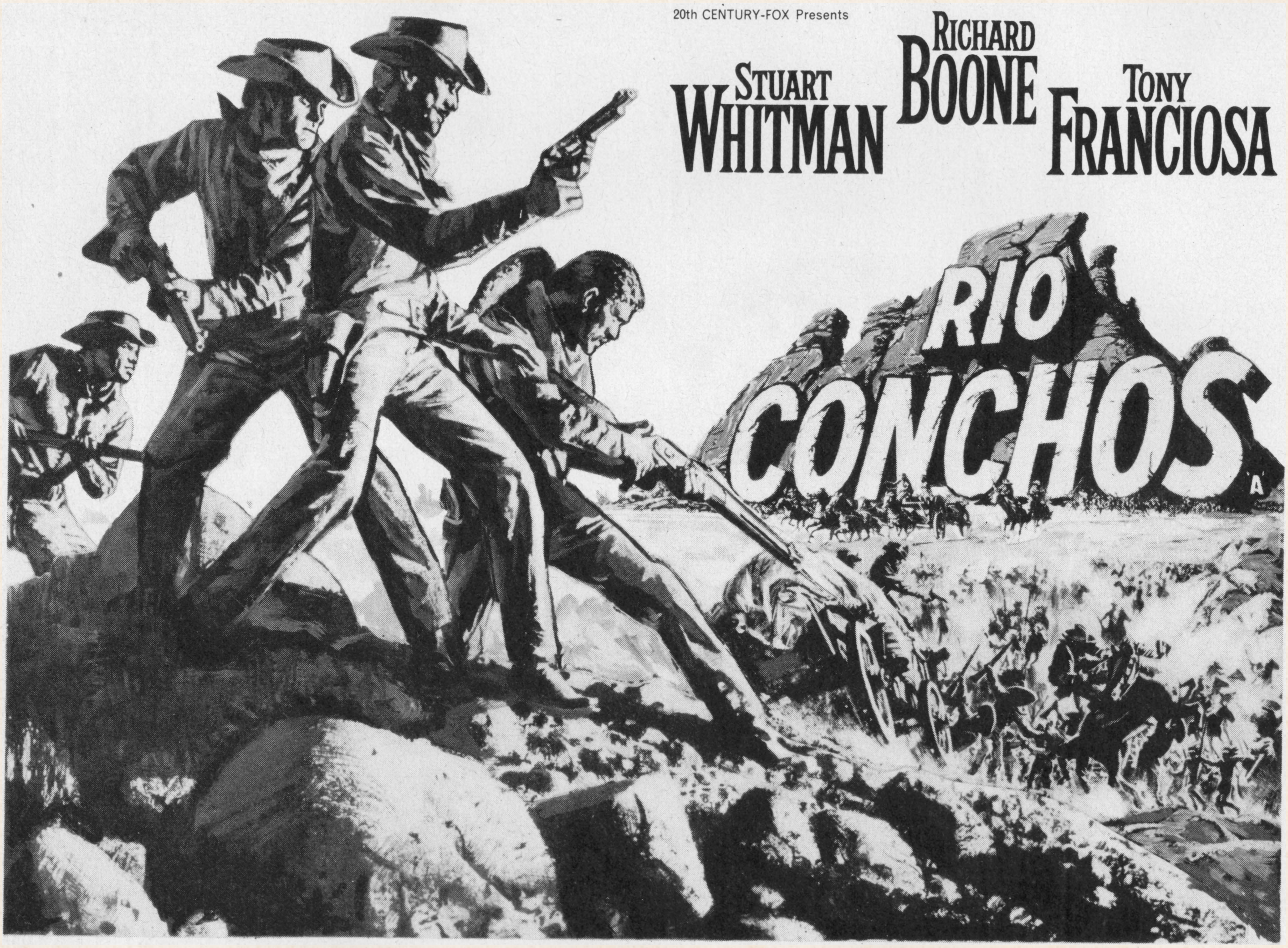
to reclaim the land – to water it with blood........!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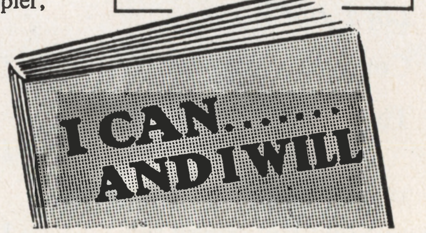

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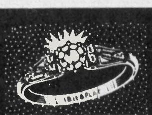
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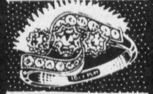
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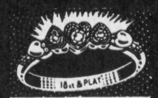
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SHOWTIME

THE TOP FILM MONTHLY

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February, 1965

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money
DELICIOUS
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AIR

FILM GOSSIP

EDITED BY TONY CRAWLEY

Betty Box confesses . . . .

IT'S not often producer **BETTY BOX** lets a promising personality slip from her grasp; she usually makes stars. But, as she confessed to me, she makes mistakes, too . . .

Said Betty: "Having bought the book, *Innocent Abroad*, I began a search for an American comedy star to play the naïve young American who, in the story, is touring the world with money to burn. I'm still hunting for the man; but two years ago I was offered a new comedian for the part. Frankly, I'd never heard of him and so I turned him down. His name? **DICK VAN DYKE**!"

Betty went on to tell me of another mistake she finds it difficult to forget.

"I remember **NANCY SPAIN** coming here one day and praising a splendid new book which, she said, should be filmed. I read it and agreed, though I thought it not quite in my sphere. Nancy kept on and on about it. She even kept on at me when the next two books by the same author came out, but I still said no.

"The books? They were the early James Bond novels by Ian Fleming!"

WITH FILMS COSTING MORE THAN EVER BEFORE, THEY DON'T LET ACCIDENTS HOLD UP SHOOTING — AS JANE FONDA **CAN TELL YOU. "I CUT MY LIP RATHER BADLY WHEN I RAN STRAIGHT INTO A GLASS DOOR IN THE WESTERN,** CAT BALLOU. **IMMEDIATELY THE DOCTOR WAS SENT FOR, SO WAS THE SCRIPTWRITER. WHILE THE DOCTOR FIXED ME UP, THE WRITER QUICKLY WROTE MY CUT LIP INTO THE STORY!"**

EDWARD SMALL celebrated his 40th anniversary as a Hollywood producer by starting **BOB HOPE**'s comedy, *I'll Take Sweden*. Eddie first arrived in the film capital in 1924—"Just to have a look around."

Now I've heard everything: Hollywood's much delayed and long-awaited film of the book HAWAII *starts shooting—in* NORWAY!

PLAYER
BP
orld-wide
SKOL
SKOL
LAGER
ROTARY
DUNLOP
FACTOR
GORDON'S GIN

Remember **DOLORES HART**, *the [illegible] actress who gave up Hollywood to become a nun? She's now Sister Judith, one of the St. Bernadine Sisters, at a convent in Connecticut, America. She still writes to her film-friends and one of them tells me that Dolores mentioned joining the convent choir. "I'm very nervous," she wrote. "It's my first musical."*

BACK IN FILMS ONCE MORE, WARREN BEATTY VOWS HE WILL NEVER ACT ON BROADWAY AGAIN. REASON—"IF YOU ARE IN A FLOP YOU'RE DISAPPOINTED AND YOUR EGO AND BANK BALANCE ARE BOTH DEFLATED. IF YOU'RE IN A HIT, AFTER THE FIRST EXCITEMENT IS OVER, YOU'RE APT TO BECOME BORED BY A LONG RUN, AND SO BUY YOUR WAY OUT FOR A FILM OR TV SHOW."

A leading American Press columnist wanted to interview **VIVIEN LEIGH**. She said: "Fine—but I want to censor the article before it's printed." The columnist replied: "It's a deal—if I can censor Miss Leigh's performance in her new film before it's released!" The two did not meet.

That was a fantastic fight they staged for *The Great Race*. Damages included 37 smashed whisky bottles; 48 broken tables; 62 broken chairs; and 549 splintered glasses. **NATALIE WOOD** collected four bruises and **DOROTHY PROVINE** seven. The stunt men are still counting!

JAMES STEWART starts work soon on a film called *The Rare Breed*. It is an appropriate title for as Hollywood stars go, Stewart is very rare. He's the only top star who works for a straight salary; he has never asked for a percentage-of-the-profits deal. "I guess I'm not the head-of-the-company type," he drawls. "Some people have been very successful in hiring and firing, directing, producing, casting, acting and setting up deals. It's a matter of personality. Me? I'm just an actor."

If you want **LIZ TAYLOR** to attend a social event you're planning, make sure the invitation is made out to **ELIZABETH BURTON**. She won't come if you use her maiden name. Don't say I didn't warn you . . .

In Paris, **STEVE McQUEEN** auctioned a pair of his favourite pistols for charity. Singer **GILBERT BECAUD** bought them for £1,000.

Hollywood's most unconventional star: **ELIZABETH ASHLEY**. *She quit her role in* What's New, Pussycat? *because she was "too tired": then she paid £12,000 to get out of a Broadway play because she wanted to "see some sights in London." With a smile, she added: "One of the sights I wanted to see was George." The lucky man is* **GEORGE PEPPARD**, *whom she met while making* The Carpetbaggers. *As you may gather, Liz is not in love with her career. "My great day will come when I've earned enough money to stop work and just laze," she said.*

Surprise: **WALT DISNEY** is planning a series of films for **PAT BOONE**.

No surprise: **LESLIE CARON** and **WARREN BEATTY** will co-star in The Baby Sitter.

There are several sons of famous old-time stars in a new Hollywood Western called Shenandoah. Most interesting off-spring is a donkey—he is the son of Francis The Talking Mule. And he's in a non-speaking role!

The film that **PETER SELLERS** *had to leave,* Kiss Me, Stupid, *had some swift re-editing after its sneak preview. Although passed by the censor, director* **BILLY WILDER** *noticed the audience took exception to "some of the rough language." So he took out the scissors himself.*

ALBERT FINNEY is now a dollar millionaire, and he's already counting his second million. For this he can thank *Tom Jones*. Albie's contract called for ten per cent of the takings after the first dollar had been made. So far *Tom* has pulled in almost 20 million dollars!

Facts 'n' Figures Dept: The 37th Tarzan film, with the screen's 13th ape-man, is shooting in South America. The series started 47 years ago and the 36 films have been seen by 2,000,000,000 people in all parts of the world, including Moscow. Tarzan has earned some 500 million dollars!

There's a Western being made in Italy that should sell well. The title is Ringo.

SHOWTIME'S February cover star

Before playing Bert, Dick had made only two films.

Dick Slams Hollywood

Of all the new personalities who have jumped to stardom in America in recent years, Dick Van Dyke must rank as the most exciting. In Hollywood it is not difficult to find straight actors; comedy actors are a little rarer—but comedy actors who can dance *and* sing are thinly scattered and difficult to find, as any film producer will tell you.

When Walt Disney came to cast the part of Bert, the jack-of-all-trades, in *Mary Poppins*, he was certain that Dick was the man to do it.

Yet at that time, Dick's friends felt he had killed his screen career before it had really got going. In a newspaper feature Dick had slammed Hollywood for not catering for family audiences, and they felt his outspoken comments would do him harm. In fact, exactly the opposite happened. The feature fell into the hands of Walt Disney, the world's top producer of family entertainment. Disney arranged a meeting with Dick, and offered him the part in *Mary Poppins*.

Before playing Bert, Dick had made only two films, *Bye Bye Birdie* and *What A Way To Go!* He started his career in showbusiness by working in night clubs, then he appeared in an American TV morning show. The result was his own national TV show.

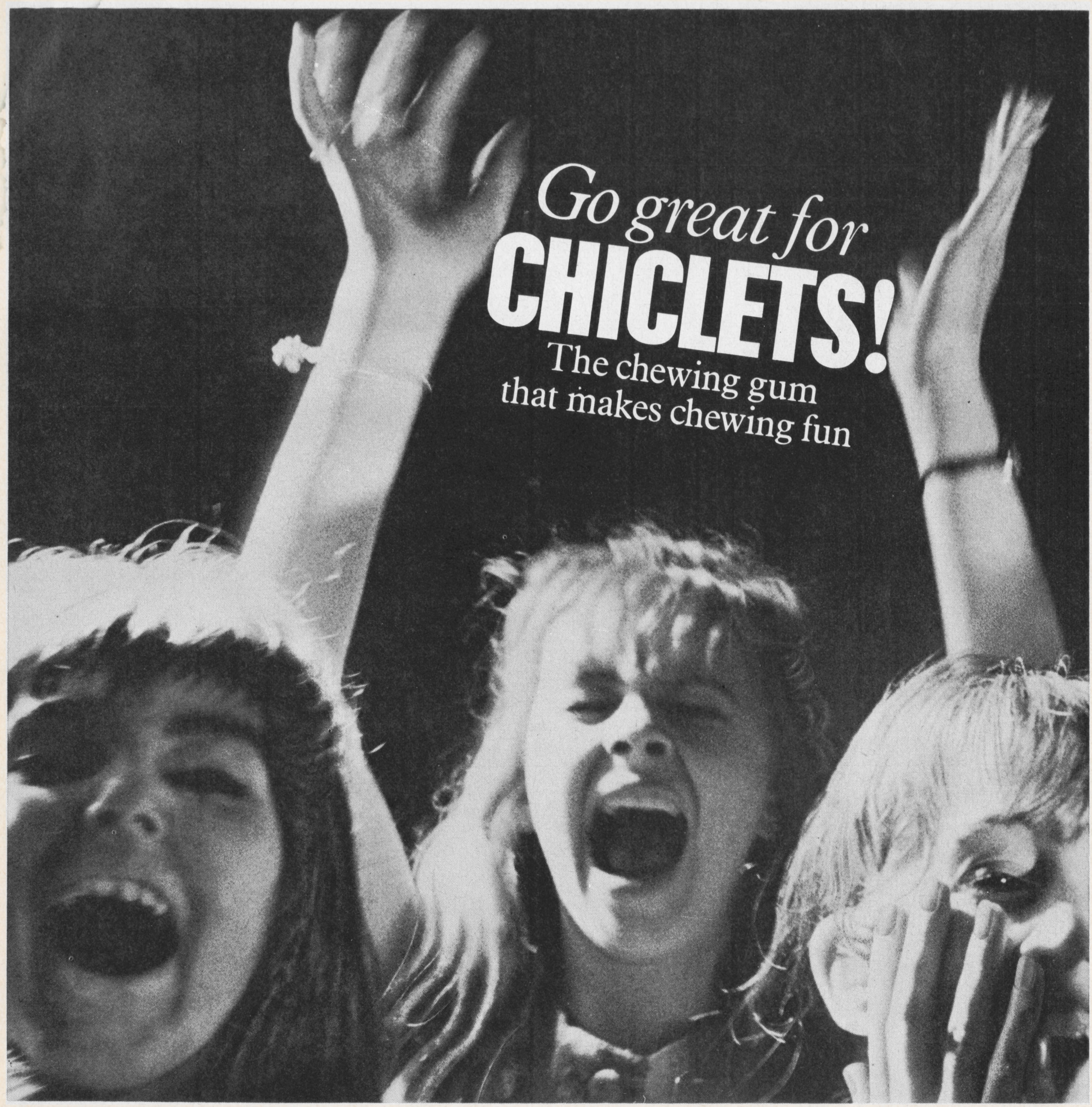
Dick is as energetic off the screen as he is on it. Apart from acting, singing and dancing he is an impersonator, magician, painter and sculptor.

"I need eight days a week, 25 hours a day and 61 minutes an hour to do all I want to," he says.

Dick has been helped to the top by the encouragement of his charming wife, Marjorie. They have been married for 15 years and have four children.

"I want to make the kind of pictures my children can see," he says. "Family entertainment is what interests me."

(Dick Van Dyke feature from Showtime's *Mary Poppins* souvenir brochure. Don't forget your copy when you see the film!)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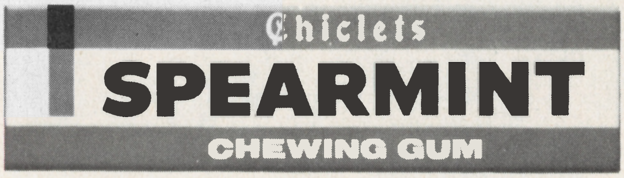
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SHOWTIME PREVIEW

LORD JIM

Peter O'Toole as Jim—a man looking for a second chance.

"I'm not allowed to say anything about my part in the film," says Daliah Lavi.

Two important roles in *Lord Jim* are played by Curt Jurgens and Eli Wallach.

A single act of cowardice and his whole life was changed

Of all the pictures chosen for the Royal Film Performance, this year's choice, *Lord Jim*, must be the most dramatic. No one can say it's the best as it will not be seen until February 15, and *West Side Story*, a past selection for the show, will take a lot of beating.

However, I do know something about *Lord Jim*. I also know something about the work of that bold and brilliant director Richard Brooks (he made *Blackboard Jungle*, *Cat On A Hot Tin Roof*, *Elmer Gantry* and *Sweet Bird Of Youth*) and, you can take it from me, the combination will be nothing less than shattering.

Lord Jim is a big story—big, that is, in that it covers a vast range of human emotions, not to mention the vast canvas on which it is set. Locations took Brooks and his unit from Shepperton Studios to Hong Kong, Kep, along the Gulf of Siam coastline, and the steaming Cambodian jungles with their king-sized scorpions and poisonous snakes.

This is where Joseph Conrad set his powerful novel and this is where stars Peter O'Toole, in the title role, James Mason, Curt Jurgens, Eli Wallach, Jack Hawkins, Paul Lukas and Akim Tamiroff got to grips with their parts.

"It wasn't that easy, either," said Wallach. "You try studying a script with the sweat pouring off you."

PENETRATING

For O'Toole, the lead in *Lord Jim* was yet another challenge—a challenge he relished. He knew *Lord Jim*, with a wholly believable performance from him, would have a tremendous impact, for it is a penetrating study of what happens to a man as the result of a human weakness we all understand: cowardice. When you learn about Jim's tragedy, you know that, in similar circumstances, it could have been your tragedy as well.

The part of Jim interested O'Toole the moment he read the script.

"I've always been fascinated by problems of guilt," he said. "It comes from being brought up close to the Church. You never forget that upbringing. Somehow you're always searching for some sort of absolution. In a sense, acting provides absolution. It's a kind of cleansing; a catharsis through which you can release your own tensions by taking on the identity of others. Most of the men I play express what they think. Jim is a great change for me. He's inarticulate; he can't get out the things inside him."

Although, for reasons of his own, Brooks refused to issue a story-line of the film and shot it behind closed doors at the studios, this we know about *Lord Jim*:—

He is, when the story begins, setting off for his commission at sea. He is everyone's image of the perfect officer; a man devoted to his duty and profession. All he wants is to prove himself, for the mettle of his character to be tested to the full.

And soon it is. Bruised and battered in a terrifying squall, the ship, with 800 Moslems on a pilgrimage to Mecca, begins to sink. Jim is faced with the greatest crisis of his life—and he fails.

A SECOND CHANCE

With the rest of the officers, he abandons the ship and her human cargo. They sail off in the only lifeboat, leaving the ship and the Moslems to their fate.

Disgraced by the incident, Jim realises the enormity of his betrayal, and begins his long, arduous and painful search for atonement . . . for a second chance.

"The locations, when making *Lord Jim*, were hell," said O'Toole on returning home. "After Hong Kong, we spent three months in Cambodia. It was awful. It was hot all the time, we were knee-deep in lizards, insects and poisonous snakes, not to mention the occasional tiger.

"The fleas were as large as my hand. I've lived in some seedy places, but I've never seen anything like Cambodia. But, apart from the mosquito bites, I was lucky; I survived several falls, battles, fires and explosions. I still don't know how I did it!"

EVEN STRONGER

Playing an important part opposite O'Toole in *Lord Jim* is the Israeli actress, Daliah Lavi. Brooks cast her after seeing her in *The Demon*.

"I think Richard Brooks' script is better than the book," she said. "It is not so philosophical, but I think the point is even stronger. He made us promise not to show anyone the script. Only the actors have read it. He does not even like us to talk about it. Of course, that has made it very difficult because people ask questions all the time. However, we have all kept silent, despite the temptations to tell everyone the whole story."

Obviously *Lord Jim* means a lot to Brooks. Apart from directing and writing the film, he produced it as well.

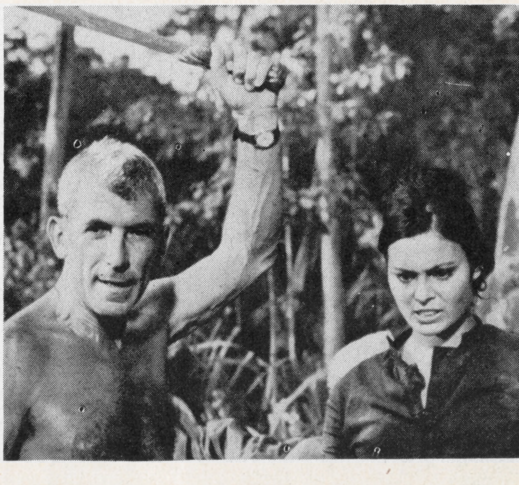
"He's read the book fifty-six times," says O'Toole. "He knows it by heart and he has made it a great, exciting adventure story."

O'Toole relaxes with one of the extras in Cambodia. Moments of rest, however, were few and far between. The exhausting location kept O'Toole busy from early morning until late at night.

"I can't say I enjoyed the place," he said on returning to London. "It was terribly hot, the food was awful and you never knew when you were going to come face to face with some jungle monster, big or small. After this and *Lawrence Of Arabia*, which was made in the desert, I'm looking for one of those comedies set in a lounge and on a tennis court!"

O'Toole was not the only actor in *Lord Jim* to feel this way. Many of the stars were made ill by the conditions—and some put on weight as most of the food came out of tins.

"At least we knew the tinned stuff was safe," said O'Toole. "That was more than you could say for the local food "

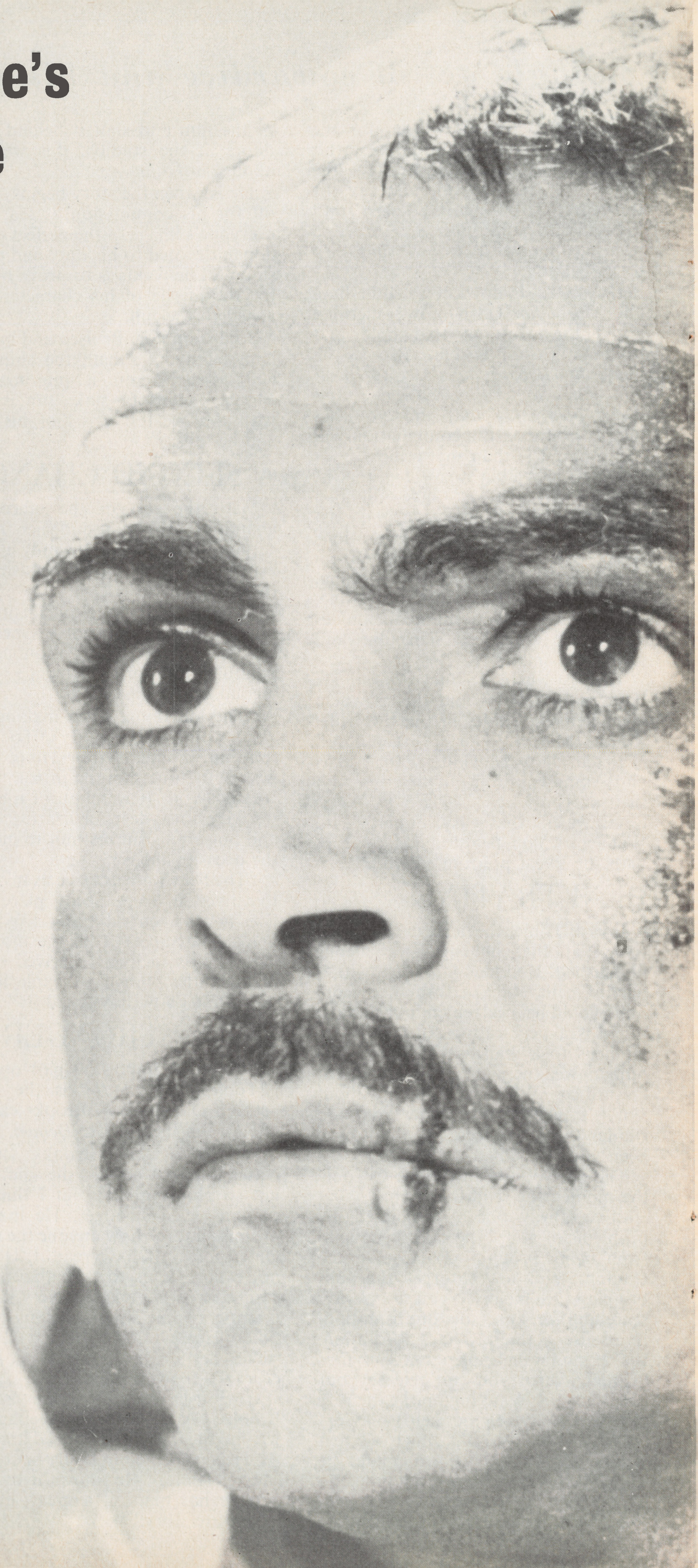


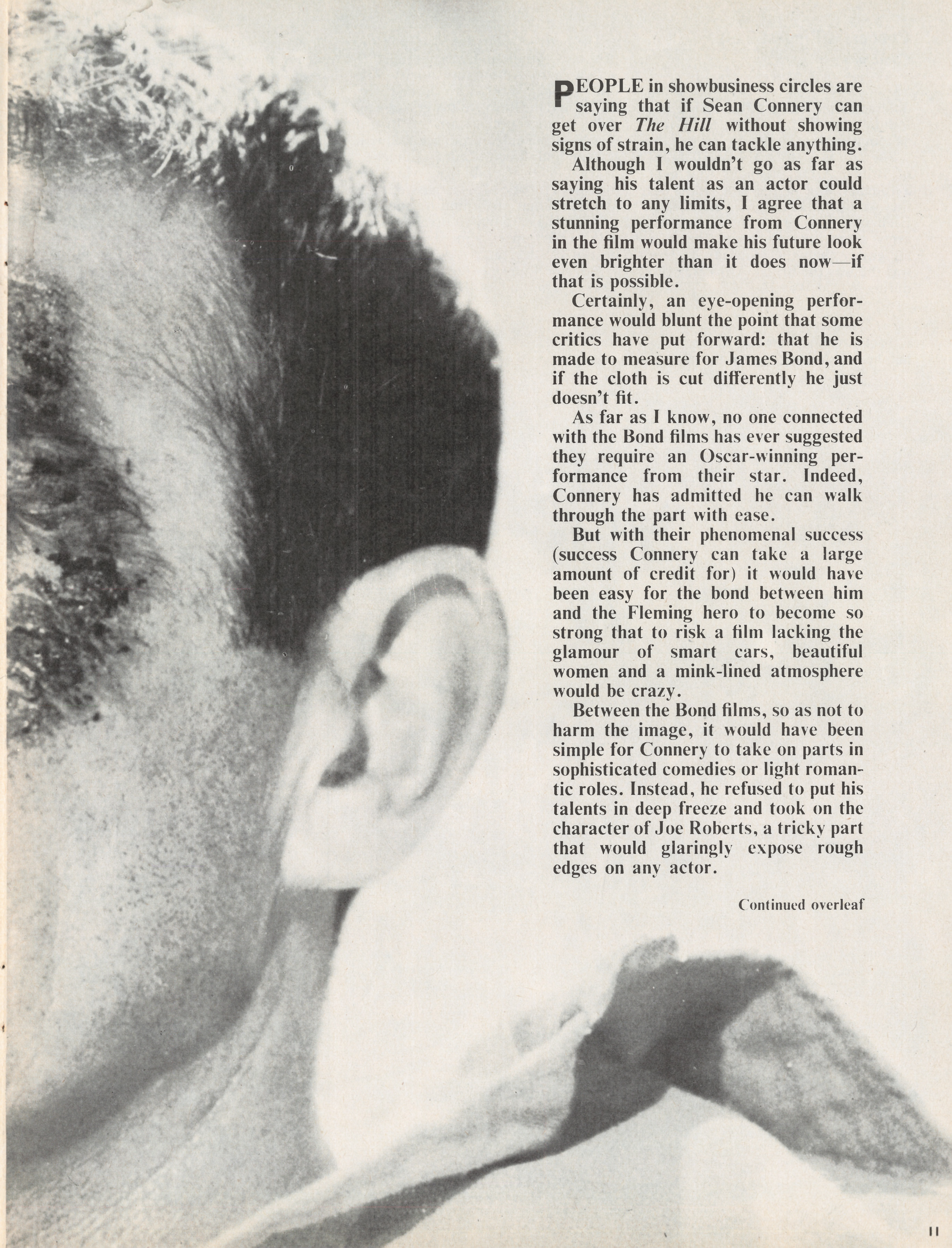
Daliah Lavi, the 21-year-old Israeli actress who plays the female lead in *Lord Jim*, takes a useful lesson in sword-swinging from director Richard Brooks.

When she took the part in the film Brooks told her she wasn't to talk to anyone about the script. That went for all the cast and, even with the production completed, the stars refuse to disclose the changes Brooks has made to the famous book. However, they agree the changes that have been made are for the better.

As James Bond he's perfect – but the part of Roberts was a challenge

Connery's Biggest Test





PEOPLE in showbusiness circles are saying that if Sean Connery can get over *The Hill* without showing signs of strain, he can tackle anything.

Although I wouldn't go as far as saying his talent as an actor could stretch to any limits, I agree that a stunning performance from Connery in the film would make his future look even brighter than it does now—if that is possible.

Certainly, an eye-opening performance would blunt the point that some critics have put forward: that he is made to measure for James Bond, and if the cloth is cut differently he just doesn't fit.

As far as I know, no one connected with the Bond films has ever suggested they require an Oscar-winning performance from their star. Indeed, Connery has admitted he can walk through the part with ease.

But with their phenomenal success (success Connery can take a large amount of credit for) it would have been easy for the bond between him and the Fleming hero to become so strong that to risk a film lacking the glamour of smart cars, beautiful women and a mink-lined atmosphere would be crazy.

Between the Bond films, so as not to harm the image, it would have been simple for Connery to take on parts in sophisticated comedies or light romantic roles. Instead, he refused to put his talents in deep freeze and took on the character of Joe Roberts, a tricky part that would glaringly expose rough edges on any actor.

Continued overleaf

Connery's Biggest Test

Continued

As one of Connery's friends said: "Sean was keen to get something different after the last Bond film, but I didn't expect him to select a role as tough as this."

The Hill is a story about a handful of British Army prisoners who fight a tougher war in the stockade than they would in the war going on outside. Each man is a prisoner for a major army crime, but the punishment is far graver than the crime itself. This was the way the British Army was run during World War II.

The action is set in Africa, and the prisoners' compound was put together with a sharp eye on authenticity. The cells, the high walls with barbed wire on top and the look-out towers were all built to the specification of British officers who guided producer Kenneth Hyman and director Sidney Lumet.

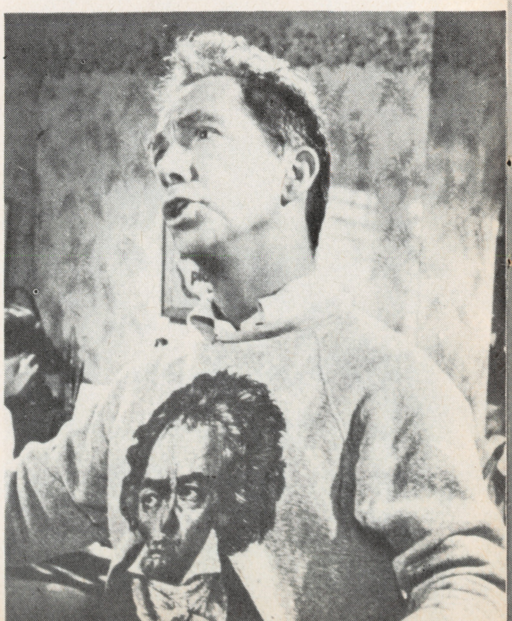
What about the hill, from which the film takes its title? It is a mass of rock and sand that, for punishment, the prisoners have to march up and down, with a full pack, in a blistering heat of 115 degrees.

Director Lumet (who made *Twelve Angry Men* and *A View From The Bridge*) could have shot most of the scenes anywhere in Europe; he could have found a kinder climate in which to work. Instead, he took his unit to a spot near Almeria in south-eastern Spain which was very similar to a location where an actual stockade is believed to have stood. The temperature was over 100 degrees.

It was near Almeria that Connery, and the other actors playing prisoners (Ossie Davis, Roy Kinnear, Jack Watson and Alfie Lynch), had to double-time up and down the hill. The order was for them to do it six times and, in some films, the march

A back-breaking role for Connery, but he is standing up to the test.

Peter Sellers starred in *Kiss Me, Stupid*—then came his heart attack. Our pictures show Sellers (above) in the role, and Walston in the same scene after taking over. It was a great challenge for Walston as few actors would relish replacing a man like Sellers.



up the 35-foot hill, built on a 60-degree angle, would have been done in short takes; up part of the treacherous climb and then cut . . . then a little higher and cut again.

However, it was not done this way for Connery and company. The half-dozen treks up the hill, an imposing sight which each day loomed bigger, were done in one take. One shot was taken from a high crane hovering overhead, while other cameras captured the scene from the ground. There were no stunt men or doubles.

Apart from the physical effort involved in making *The Hill*, Connery had to change his whole character and appearance to play Joe Roberts. First he grew a moustache, then he had his hair closely cropped. By the time he'd finished, it was impossible to imagine him as the smooth, suave Bond. And, if you want to take other differences into account, the character Connery plays has been court-martialled and imprisoned for striking an officer and alleged *cowardice under fire!* Cowardice? Bond would boggle at the thought!

Roberts is, without a doubt, the most difficult role Connery has ever played. Since he jumped to fame in the Bond films he has made two other pictures only, *Woman Of Straw* and *Marnie;* neither film gave him an opportunity to exercise his talent or show what he could do.

In *The Hill*, however, it is a different story. The part was a challenge and all credit to him for accepting it.

Early reports say we're going to be shocked when we see the man who plays 007 in his new role.

"You've never seen a Connery like it," says director Lumet.

I hope Connery has climbed *The Hill* successfully. He can then look to the mountains which lie just beyond.

The Man Who Took Sellers' Place

"I made a point of not looking at the film Peter completed"

While Peter Sellers rested in the Intensive Care Ward of Hollywood's Cedars of Lebanon Hospital, a talented actor who had just finished a television series stepped into his role.

The actor, Ray Walston, drove into the studios on a Monday morning to begin the part of Orville Spooner, the town musician in the mythical town of Climax, Nevada. Sellers had worked for a month on the role before his almost fatal heart attack took him out of *Kiss Me, Stupid*.

Walston, star of the TV series, *My Favourite Martian*, had worked once before with director Billy Wilder, in *The Apartment*. He fitted into the role "very nicely," according to film company executive Jerry Ludwig.

"Peter and Ray are both enormously talented, hard-working men," commented one of their co-actors. "Ray is playing the role in a very amusing and individual way. Peter was just as amusing."

One entire month of work on the film had to be scrapped when Sellers had to leave the cast, and stars Dean Martin, Kim Novak and Felicia Farr had to completely reorganise their plans for the future.

"I made a point not to look at the film Peter was in," Walston told me. "I wanted my interpretation of the role to be as fresh as possible."

Wilder could well have had problems getting Walston for the role, as the actor was contracted to the TV series.

However, when he started negotiations for Walston to join his cast, he jumped for joy when he found that by a stroke of luck the last episode was to be completed that very Friday. A delighted Walston, looking the biggest opportunity of his career smack in the face, said he'd love to give up his holiday to do the film.

"I finished the TV series on Friday," he explains. "Saturday and Sunday were spent going over the script day and night, and on Monday, bright and early, I was driving through the gates of the studio, a bit scared but very happy! Although," he added, "I was more than a little sad for Peter."

Hollywood, quick to find a parallel, noted that Sellers himself had gained one of his first international hits in *The Pink Panther*, as a result of replacing Peter Ustinov at the eleventh hour.

Walston's new chance at international success has impressed Hollywood no end. People are quick to tell you: "We ALWAYS knew he had a great talent.

Says one envious actor: "Ray's more than a good actor. Now he's among the best, or you can bet Billy Wilder wouldn't have been interested."

Another stroke of luck for Walston came when Danny Kaye turned down the role of Orville Spooner. Executives, anxious for a "big name" in the part, were eager to get Kaye. Amusingly, reports have it that the star-conscious Kaye turned it down on the advice of his astrologer who didn't see it in the stars as being right for Danny!

Walston with Felicia Farr, his screen wife in *Kiss Me, Stupid*.

The story of *Kiss Me, Stupid* virtually revolves around Walston and his attempts to interest star singer Dean Martin in his music and yet still keep his wife out of the handsome crooner's clutches.

"It was the most challenging role I've ever had," says Walston.

Walston has always been terribly ambitious, but he never had the opportunity to concentrate on acting until he was in his twenties. Until then, he had never even appeared in a school play, because he was forced to leave at the age of twelve to support himself. Employment was a big problem for the lad from New Orleans. He sold newspapers and eventually became a printer on a newspaper.

Then he auditioned for a local production of *High Tor* and was given one line—"Hello".

"It wasn't much of a start," he says today. "But it *was* a start."

For six years Ray worked with the local theatre, playing leads in everything from *Romeo And Juliet* to farce. He worked by day as a linotype operator, and spent each night in the theatre.

He moved on to the Cleveland Playhouse, another well-known American theatre, slowly finding the courage to tackle New York.

His first New York role was in a revival of *The Front Page*. He then played in a series of flops until 1949 when he hit the jackpot. He was cast in Tennessee Williams' *Summer And Smoke*, in which he won two awards as the year's best supporting actor. The following year, he played Luther Billis in *South Pacific*, in London.

Grateful for his new chance at cementing film stardom in *Kiss Me, Stupid*, Walston doesn't plan to give up his television series.

"I'd like to do both films and TV," he says. "I love working during my vacations."

Would You Propose To Your

Showtime puts a loaded question to nine stars

As any single girl, with marriage on her mind, will tell you, the day in the year that she welcomes more than any other is not far away.

The day is, of course, February 14—St. Valentine's Day.

As we all know, tradition has it that on February 14 a girl can expect a message of love, in the form of a Valentine card, from the boy who has given her his love. Of course it's all very tricky, because tradition also has it that he's not supposed to sign the thing.

The girl may guess who it is from—but she can't be sure. Imagine then, her frustration on receiving a message that reads thus:

My darling, my love,
The light of my life,
How happy I'd be
If you were my wife!

Or this message from another card:

When my motorbike is paid for,
When I've got my new blue jeans,
I'll show you what you're made for,
And what marriage really means.

It means a little flat somewhere—
If you will pay the rent;
A fridge and telly will be there,
I know that we'll be sent.

But don't despair my darling dear,
It will someday come true,
For underneath this modern gear
I really do love you!

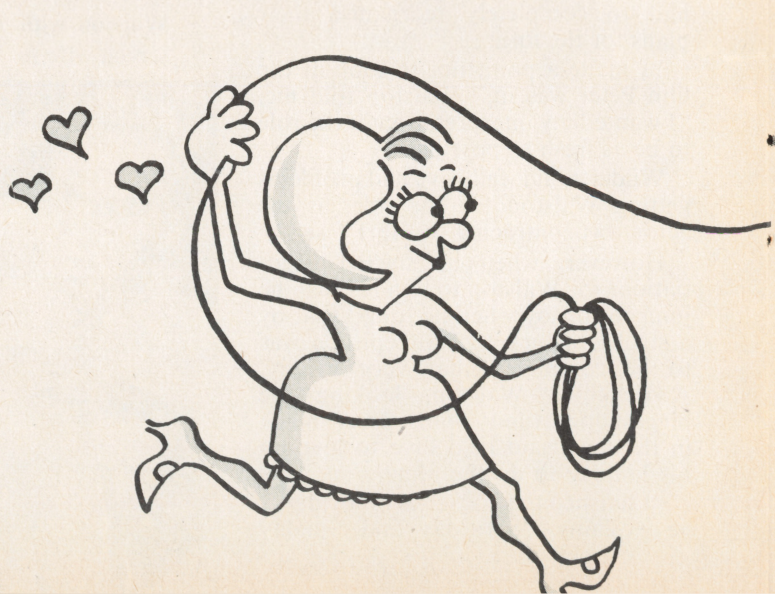
"Men are lucky," moans one secretary we know. "If they fall for a girl they can go straight to her and pop the question. Even if a girl gets a strong hint through a Valentine card, there's not much she can do. She just has to sit around and wait for a proposal. Unless, of course, it's February 29, Leap Year—but that doesn't give her much of a chance."

We at Showtime think it's ridiculous that the fair sex should be able to propose only during one day in Leap Year. A quick chat with the secretaries reveals that most agree it is monstrously unfair. A girl should be able to propose any time.

But would it work? Would girls be willing to propose? And would boys like it if they did? Remembering that some bachelors have described marriage as the evil aye, we decided to investigate further.

Pat Mansell was the girl we sent to pop the question to various personalities. This is what they had to say . . .

Stuart Dorman.



Boyfriend ?

One actress said: "No"
One actress said: "Yes"
One actress said: "I did"

KATHY KIRBY: I would propose. He would have to be someone very special, but I'd do it. Where? In a dimly lit restaurant with not too many people about. The proposal would be as far as I'd go though; I wouldn't buy my own engagement ring! The man who would get me to pop the question would be youthful, strong and understanding—especially understanding.

ANN BELL: Yes, I would propose—but I'd try to do it in a way that would make him think he was the one who proposed. Where would I choose to pop the question? In a quiet restaurant after lots and lots of wine! I wouldn't tell anyone that I had proposed—but I bet he would!

SUSAN HAMPSHIRE: I would never propose. Man is meant to be the hunter, and I feel I would be taking away his privilege if I popped the question. He should be the one to make the move; a man must take the lead. I would feel I had trapped him into marriage if I'd done the proposing. And I would always like to remember that he had asked me.

UNA STUBBS: I DID propose to my husband—but I wish I hadn't! I proposed in a car outside Paddington Station. He was dropping me off and I turned round and said: "Are you thinking of marrying me?" He replied: "Yes. I might!" At the time I was glad to know, but since we've been married he teases me with the fact that I did the proposing. My advice to girls is DON'T!

ADAM FAITH: A girl has proposed to me, but I'd like to do it myself. However, if you had a couple who are in love, it wouldn't make much difference who did the proposing. It's just that it comes as a bit of a shock from a girl.

PETER McENERY: Even if the only girl in my life proposed to me I would say, "I'm sorry, we are just good friends."

JOHN LEYTON: If the girl I was fond of phoned me and proposed I would suspect that she had the wrong number, and that would annoy me more than the question itself. The question, to which I would answer NO, would annoy me because one of the things I look for in a girl is intelligence and taste, and if she proposed I would doubt that she had either.

VIVIANE VENTURA: The question, "Will you marry me?" would be a bit bold for a girl. "**Would** you marry me?" might be better. In fact, I'd put it this way: "Would you, if the time and the place and everything else was right?" And I'd make sure it was right! How? I'd wait until we were in a comfortable room, with a romantic record playing.

CILLA BLACK: No, I wouldn't! I'd throw out lots of hints, though—such as buying a cheap engagement ring and putting it on the third finger, left hand! Why wouldn't I propose? Well, I think it's a bit degrading for a girl to say: "Will you support me for the rest of your life?" I'd rather the man said: "I love you and want to support you."

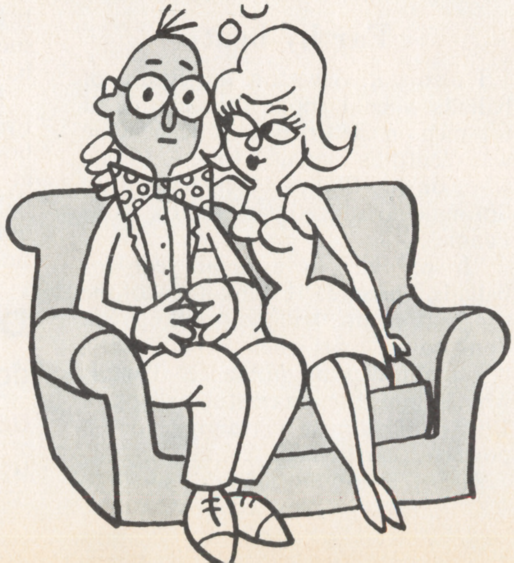
Kathy Kirby: "I would propose."

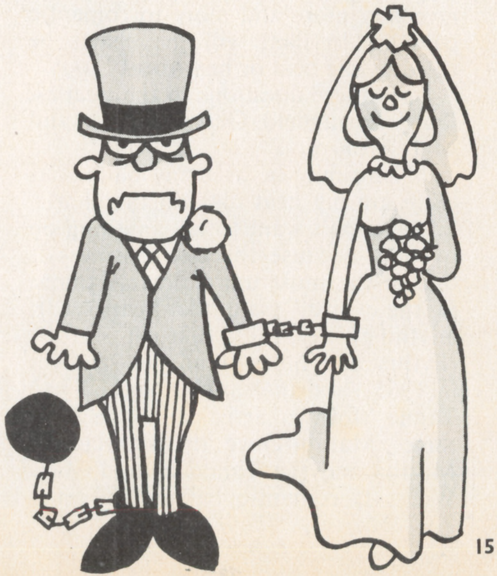
Una Stubbs: "I DID propose."

Ann Bell: "I wouldn't tell anyone."

Susan Hampshire: "I would never propose."

by Pat Mansell





THE DICK TATHAM COLUMN

TOWARDS the end of 1964 it became clear that things in the pop world weren't what they used to be. The rock 'n' rave groups were still in evidence, but the charts showed they had far less success than for many a month.

There was big rivalry from more melodic and romantic discs. These included, for example, two lush orchestral records, Henry Mancini's *How Soon?* and *Tokyo Melody* by Helmut Zacharias. Matt Monro's impeccable singing of *Walk Away* made a big impression, not to mention a couple of excellent songs from the sing-like-Bing man, Dean Martin. Dean's *Everybody Loves Somebody* and *The Door Is Still Open To My Heart* were both given an enthusiastic reception in this country.

Below—Matt Monro: "There's always room."

The question is: Will this late 1964 trend carry through into 1965? Will the earthy group sounds continue to give way more and more to romantic ballads? In fact, will the charts be ruled by big beat or heart beat?

I put these questions to the Beatles, Dusty Springfield, Gerry Marsden and Matt Monro.

"There may be as many ballads as there are big beat discs in the charts, but we don't want to lay anything on the line because the disc business is one of the most unpredictable things in the world," said the Beatles. "If anything, we would like to see the rhythm and blues trend get stronger in 1965—and that applies specially to Tamla-Motown artists like the Supremes, Marvin Gaye, the Marvelettes, Martha and the Vandellas and Mary Wells. If romantic ballads *do* get a good share of the limelight, there's nothing wrong in that. We like to listen to *any* kind of music—providing it is well done."

Dusty said: "I think it's too early to say that a big ballad trend, lasting several months, will build up in 1965. It *could* happen, but don't forget that good ballads kept popping up even during the peak of the rock, skiffle and Liverpool beat crazes. The success that ballads have had however, has been only temporary. The trends have lasted only a short time. That is why I'm cautious about making sweeping predictions on this point."

Very nervous

"I think ballads *will* get more of a look-in during 1965," said Gerry. "I can't, of course, forecast exactly how popular they will be, or how long the trend will last. But I remember how I felt in 1963 when we recorded *You'll Never Walk Alone*. I was very nervous doing a ballad as the trend seemed the other way. Fortunately it came off; the record did very well. Now we have done a ballad as the title song of our film, *Ferry 'Cross The Mersey*—and this time it seems right in the swing of things."

Matt Monro, probably our most successful ballad singer, was, like Gerry, optimistic.

"I have always argued that there is room for a quality ballad at any time, and I think there is going to be just that much more room for ballads in the months ahead," he told me. "I'm sure this is true not just of Britain but of many other countries as well."

If any singer has his finger on the international scene it is Matt. He recently topped the charts in Japan, with *From Russia With Love*, and has appeared in Japan, Italy, America, Hong Kong and South Africa.

Earthy beat

I also got views on the future of ballads when I spoke to a couple of top men on the British disc scene. One was recording manager Johnny Franz, who, on his Philips label, has Dusty Springfield, Julie Rogers and the Four Pennies.

"I see 1965 as a great year for ballads," he said. "I think a few of the top beat groups will keep selling, but don't forget that, when a trend fades, it often leaves an influence. That is why I think the successful ballads of 1965 will almost certainly have a powerful, earthy beat."

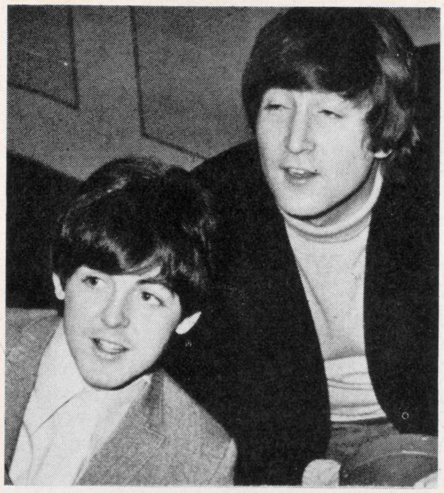
The other top music man I spoke to was Tony Osborne. He has arranged and conducted many hits, including Shirley Bassey's *Gone* (which he also wrote) and *I Who Have Nothing*.

"I see a bright 1965 for romantic ballads—but they won't be along Ivor Novello lines," Tony said. "They will have excitement, a big beat sound and even a feeling of jazz. Though I think the old-fashioned type of group music in on the way out, I wouldn't dismiss it as worthless. The groups brought great excitement and fun into the pop scene. They also came up with some good melodies—melodies which I often thought deserved a far richer treatment than just guitars and drums.

"I think the months ahead are going to be tremendously exciting. There are all kinds of possibilities with, say, a talented lead singer plus a good group *and* a string backing.

"Here I just *have* to mention Burt Bacharach," continued Tony. "He has already pointed the way to the pop ballad of the future with songs like *Anyone Who Had A Heart* and *There's Always Something There To Remind Me*. I look forward to more big chart successes from him, and other top ballad writers, in 1965."

Below—Paul and John Beatle: "We don't want to lay anything on the line."

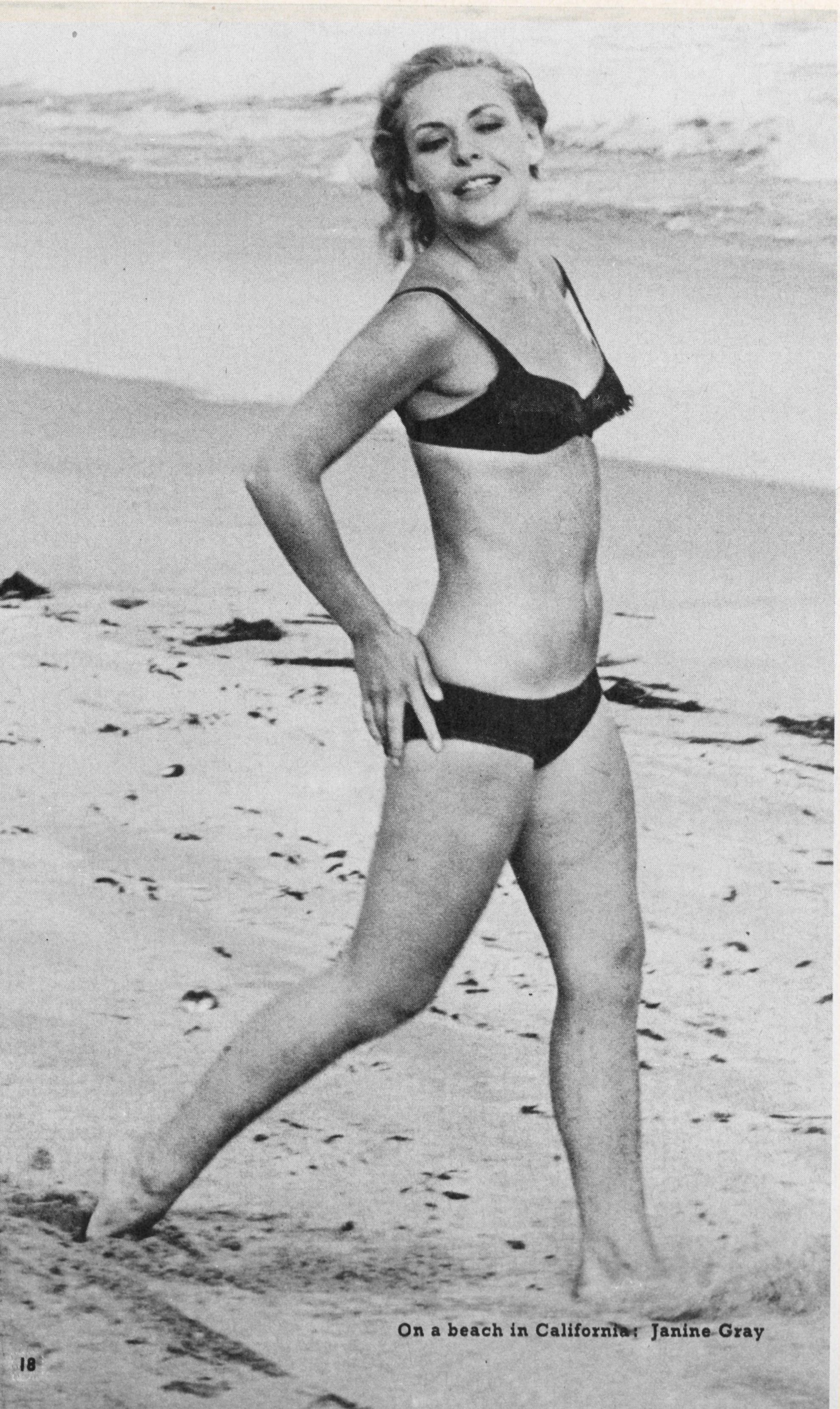


My view? I'll stick my neck out with Franz and Osborne and predict a big boom for ballads. And I wouldn't be at all surprised to see some new ballad singers hit the top. There are quite a few newcomers showing considerable promise.

DEAN MARTIN
could help to put ballads
back in favour. Dean stars
in *Kiss Me, Stupid!*

SHOWTIME
PORTRAIT GALLERY

How Janine made Hollywood



On a beach in California: Janine Gray

A bounteous blonde called Janine Gray is Britain's most glamorous entry in the uncommon market that we have seen for a long time. She is also likely to be the most successful.

Janine, who didn't have to appear in a bikini to reveal her talent in that brilliant picture, *The Pumpkin Eater*, has really taken Hollywood by surprise. These days few girls manage to make such an impact.

Although, when it comes to acting, Janine can stand her ground with most stars, ironically she owes her immediate fame to a 60-second shot showing her in her birthday suit. The scene is in the James Garner-Julie Andrews picture, *The Americanisation Of Emily;* in Hollywood it received more publicity than any other part of the picture. And Janine was a name overnight.

It was while the publicity on this scene was at its height that casting was being done on a new film, *Quick Before It Melts*. She met the co-producer, auditioned for the part of an English girl, and got it.

A student of drama since she was 13, Janine was born in Bombay, where her father was stationed as an engineer for an oil company. At the age of five she returned to Britain and entered a convent school.

From the convent she went to a drama school in Surrey, and that's when she first decided on an acting career.

Janine soon found television and stage work, but she considers her first important chance came when she was cast opposite James Mason in *The Pumpkin Eater*.

Admiration has grown for Janine since she first arrived in Hollywood. They like her there because she is an actress who is refreshingly honest.

"I'm burning with ambition," she says. "I am only interested in one place—the very top."

sit up and take notice.....

It was a scene in The Americanisation Of Emily that started the tongues wagging.

Are you making the most of your hair ?

Lily Poyser talks to Barbara Ritchie—hairdresser to the world's top stars

ALTHOUGH there are many points hairdressing experts argue about, there is one thing on which they all agree: they rarely see a girl whose hair couldn't be more beautiful than it is.

They don't necessarily mean she should have it cut differently, or spend more money on a hair-do; they mean that basically her hair could be healthier, that it could have more life and sparkle.

A common comment is: "She's just not making the most of it."

Like a beautifully cared-for garden, beautiful hair doesn't just happen. It must be looked after. There are things that will help to make it lovely and things that will harm it. But not all the points are clear.

This was in my mind when I decided to look into the serious business of making the most of your hair. And who better to turn to for straight answers than Barbara Ritchie, the expert responsible for those superb hair-styles you see on the screen.

Barbara has looked after the hair of many stars: Sophia Loren, Hayley Mills, Leslie Caron, Janette Scott, Vivien Leigh, Susannah York, Sarah Miles and Elke Sommer to mention a few.

"What are your golden rules?" I asked—and soon she was putting me in the picture . . .

(Continued overleaf)

Photograph: Marc Sharratt

Are you making the most of your hair?

con'd

CONDITIONING YOUR HAIR

"Before talking about styling and cutting," says Barbara, "let's talk about the condition of hair. Unless it's in good condition it will never look right. Lots of stars have hair problems because they are often changing the colour for different film roles.

"I use two conditioners that are excellent. They can't be bought by the general public, but your hairdresser should be able to buy them— they are *Life-Tex Balsam* and *Hair-So-New*. I use them on the hair after washing and, no matter how bleached or tangly it is, they make it lustrous and shiny immediately."

For the do-it-at-home girls, Barbara suggests an oil treatment: Wring out a towel after putting it in water as hot as you can bear, and wrap it around your head to steam open the pores. Repeat the process and then massage in a pure oil; olive oil or coconut oil are fine. When you have finished the oil massage, wrap a fresh hot towel around your head and pop on a large shower cap to help keep the steam in. Leave on the oil for about an hour, replacing the hot towel from time to time. Then shampoo as usual.

SPECIFIC PROBLEMS

"Quite apart from the general condition of your hair, many people have specific problems that need special treatment," says Barbara. "I've had to deal with so many different types of hair that I've learned from experience how to deal with them."

HAIR SPLITTING

Each individual hair is a column that breathes; if the ends are split, it means the oils don't run up and down properly. The only way to get rid of hair that splits (it looks dead and dry) is to keep trimming off the split ends as your hair grows. Meanwhile, treat the whole hair as suggested for general conditioning. But beware of bad "permanents", which are often the cause of the trouble. If you've been unfortunate enough to have had a bad one, go as long as possible before you have another—and then make sure it's a light one.

DRY HAIR

"Many girls who have dry hair make the mistake of loading it with brilliantine," continues Barbara. "It gives the hair a gloss for the time being but, because it contains an amount of spirit, it dries out the hair in the long run. Use something with a natural oil, such as *Vitapointe*. Again, oiling and steaming the scalp is good. It's also a wise thing to take more oil in your diet. For instance, a couple of teaspoonfuls of olive oil a day (with salads or when cooking) will improve the condition of your dry hair."

GREASY HAIR

"The only *immediate* treatment for greasy hair," advises Barbara, "is frequent washing—every four or five days, at least. But for a lasting cure, it's important to get to the root of the problem—excess acidity in the body. The excess acidity not only causes the greasiness, but it can creep out through the pores and give you spots near the hairline. It can also give you bad acne. Again, diet is important; lots of spinach and salads are good, but cut out starches and greasy foods. Most important of all, get your doctor's advice on how to correct the acidity."

DANDRUFF

"There are two types of dandruff. One is caused by dry scalp and the other by acid constitution. People who have stomach troubles and indigestion often suffer from dandruff. Find out which causes you to have dandruff and use the same treatment as for dry or greasy hair. Also, there are excellent special dandruff treatments on the market. However, the main thing is your own physical condition; if you are in poor health or in a nervous condition, your hair is the first thing to be affected."

FALLING HAIR

"This can be caused by poor health, or is sometimes the result of pregnancy. Massage will help to stop it falling out and will promote quicker growth. For 15 minutes a day—perhaps while you're watching TV—massage your hair with your finger-tips. This stimulates the oil glands and gets everything working. If you have a bad case of falling hair, you should massage the scalp for an hour a day. If you do this regularly it will really help."

DIFFICULT HAIR

Having covered a few specific problems, Barbara turned to more general ones. If you have strong, coarse hair or fine, silky hair, you can find it a problem to manage. Sarah Miles, whose hair was managed by Barbara for her recent film, *Those Magnificent Men In Their Flying Machines*, has strong, curly hair which posed a bit of a problem. Sarah likes her hair to be smooth and silky, so Barbara set it on the largest rollers she could find, with the result that it brushed out straight.

Sophia Loren, on the other hand, has extremely fine hair that sinks rapidly because it lacks body. Sophia's own solution to her problem is to backcomb her hair when it is wet *before* setting it with rollers. This gives her hair more body so that her hair-do stays put. "It also helps to use a good setting lotion," says Barbara. "However, if you want to avoid backcombing, then you must have one of the simple, close styles that are best for fine hair. Just now these styles are very much in fashion."

Viviane Ventura, who appears in *High Wind In Jamaica*, was selected to model for this special beauty feature. Viviane is 19-years-old and comes from South America.

WEATHER PROBLEMS

Almost everyone's hair is effected by the weather. Our climate effects it particularly. If you have a natural wave, damp weather perks it up and makes it curlier. Often the reverse is true; naturally straight hair is apt to lose a set wave and hang limply. Well, there's nothing we can do about the rain, but it does teach us a lesson about steam. If you have hair that reacts unfavourably to moisture, be sure to get a good shower cap that really keeps steam out. If you don't, your perm or set will become somewhat frizzy if you have curly hair or, if your hair is fine, it will go limp.

As for the sun, treat it—and your hair—with respect. If you have a holiday coming up, remember the combination of sun and salt water can be disastrous. Of course, many blondes love the combination, because it bleaches the hair naturally; but don't overdo it or your hair will dry out and look a mess.

However, whether you're blonde or brunette, hair can be a real problem when you're on holiday. How can a girl enjoy herself outside in the sun or snow all day and still have a lovely hair-do in the evening? The problem is solved very simply: go "under cover"—but attractively. Cover your rollers with a scarf and straw hat in warm weather, and a fur hat in cold.

(Continued in March Showtime)

Turquoise Cotton Poplin dress from America. Worn with, or without matching belt.

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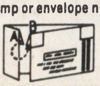

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FILM PREVIEW

THE HIGH BRIGHT SUN

Tony Crawley talks to Betty Box and Ralph Thomas about the film which, some say, is their best ever

In the shade—if you could find any—the temperature was over 90 degrees. Under the sun, where it's much hotter, red-faced Britons toiled manfully as they did their bit towards making the film. Some moved cameras, recording equipment and studio props back and forth. Others were bowed over scripts, sweat dropping from their brows as they studied.

In the centre of this organized confusion two people worked the longest, yet managed to look the coolest. By the camera, under his panama hat, eyes smiling behind pink-tinted glasses, was director Ralph Thomas. Not far away, seated as she checked through pages of accounts, was producer Betty Box.

Any doubt about what their respective duties might involve was promptly dismissed by Betty's comment: "The director tells the story and the producer counts the cost."

And the film they were making? The heat gives you a clue. Rarely has a film been more aptly titled, as those who went on location will tell you. The film is *The High Bright Sun*—though, I have it on good authority, the adjectives were often changed by technicians unwisely touching the scorching cameras. ("You could fry an egg on them," Ralph often said. It was no exaggeration.)

Ralph told this, their most expensive story, with actors Dirk Bogarde, George Chakiris, Susan Strasberg, Colin Campbell and Denholm Elliott in the leading roles. Having counted the cost, Betty was working on a £350,000 budget. The result is, what many people call, their finest film.

The High Bright Sun is a story of Cyprus. It's not a political view of the island's troubles, not a propaganda vehicle for any one of the three sides involved. It is an adventure story with the turmoil as an explosive back-cloth.

"It's just entertainment," said Betty when we talked about the film. "There's no message."

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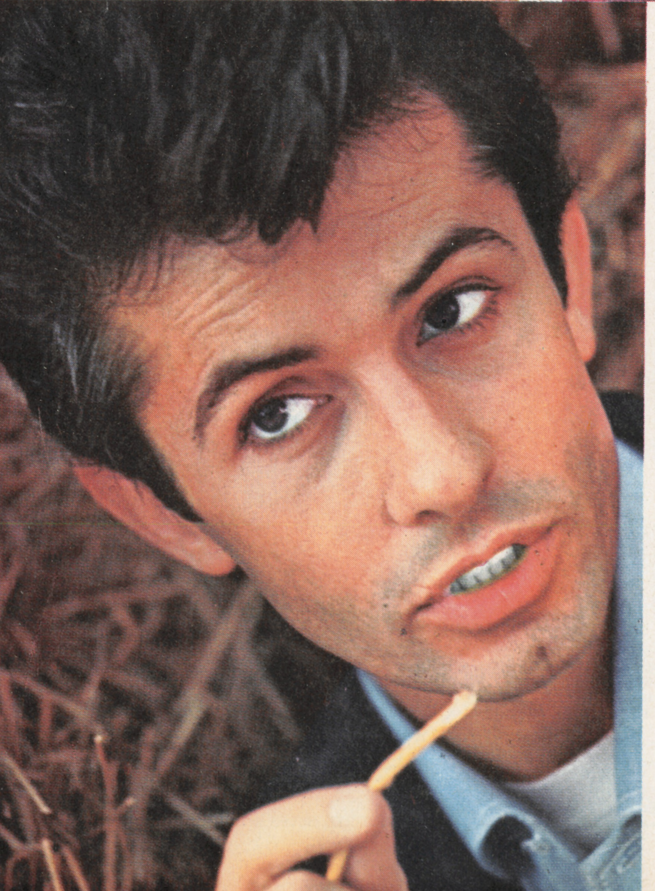
The tension mounts as Bogarde goes into action.



Top left: Susan Strasberg plays an American girl of Cypriot extraction, drawn by accident into the revolution. "Susan was perfect for the part," said Betty Box. "She is excellent."

Top right: Dirk Bogarde with Susan in *The High Bright Sun*. For Bogarde it is the toughest role he's had in years. "And one of the most exciting," he said. "The action never stops."

Left: George Chakiris has been in some disappointing films since his Oscar-winning performance in *West Side Story*. Many believe his performance in the new Betty Box production is his best since that great musical. In the film Chakiris portrays a killer.

Moment of drama . . . a killer spots his target and a finger tightens on the trigger.

Fear has filled their hearts—but there's time for romance.

The High Bright Sun
continued

"The action is spectacular," added Ralph. "And throughout we have kept a high degree of authenticity."

This authenticity is the result of top-level co-operation from the British Army ("We drove one of their trucks over a precipice—paid for it, of course!"), and an anonymous British Intelligence officer who was, it turns out, in a situation very similar to that of the character played by Dirk Bogarde in the film.

Despite its authenticity, however, the film was made in Italy. Why? I put the question to Betty and Ralph when we met at Pinewood Studios.

"It would have been wonderful if we could have filmed in Cyprus," Betty said. "But we never considered it because we knew that Makarios would want to vet our script. I prefer working with Ralph as my director—not Makarios!

"We wanted to make a fair and balanced film. No politics, no propaganda. Just an honest story set in Cyprus as it was around 1958, before Independence. It seemed pretty obvious that the Makarios regime would not allow this."

"In any case," Ralph added, "the trouble between the Greek and Turkish Cypriots began to flare up again around the time we started filming, and we certainly didn't want to find ourselves in the middle of a battle."

After a 300-mile search they found their "Cyprus" in Italy. It was in an area called Manfredonia, far south near the Gargano peninsula.

"The photographs we took matched the shots we had of Cyprus. Many couldn't tell the difference between them. In fact, the soldiers we had in the film, who had been stationed in Cyprus a few weeks before, couldn't believe it. The only difference they found was that the local people would mix and be friendly with them."

With their stars and a team of 100 technicians, work started under the savage sun last June. Salaries for the team took a large slice of Betty's £350,000; the rest went on fares, hotel accommodation, phone calls to Pinewood ("It was impossible to get through—I had less trouble when filming in India"), food and refreshments (water was scarce), wages for extras and many other things.

One of the extras proved a problem. "A boy insisted a French unit had paid him £100 for kissing a girl," Betty recalled. "He wanted the same again, but he didn't get it!"

In conference: the film's director, Ralph Thomas, and producer, Betty Box.

Dirk Bogarde, who is said to be tougher and more ruthless than ever before in a film, made a great impression on the Italians. His Rolls-Royce delighted them.

Susan Strasberg was dubbed "La Elegante Elfin", because of her size (she looks like a ballet dancer) and her habit of carrying around a sunshade all day, every day.

In the film she plays an American girl of Cypriot extraction, drawn by accident into the revolution.

"We needed a girl who spoke American yet had that Mediterranean look," explained Betty. "Susan was perfect in the part."

It was, however, George Chakiris who made the biggest impression on the local people. They knew him from his films, particularly his Italian production, *Bube's Girl*.

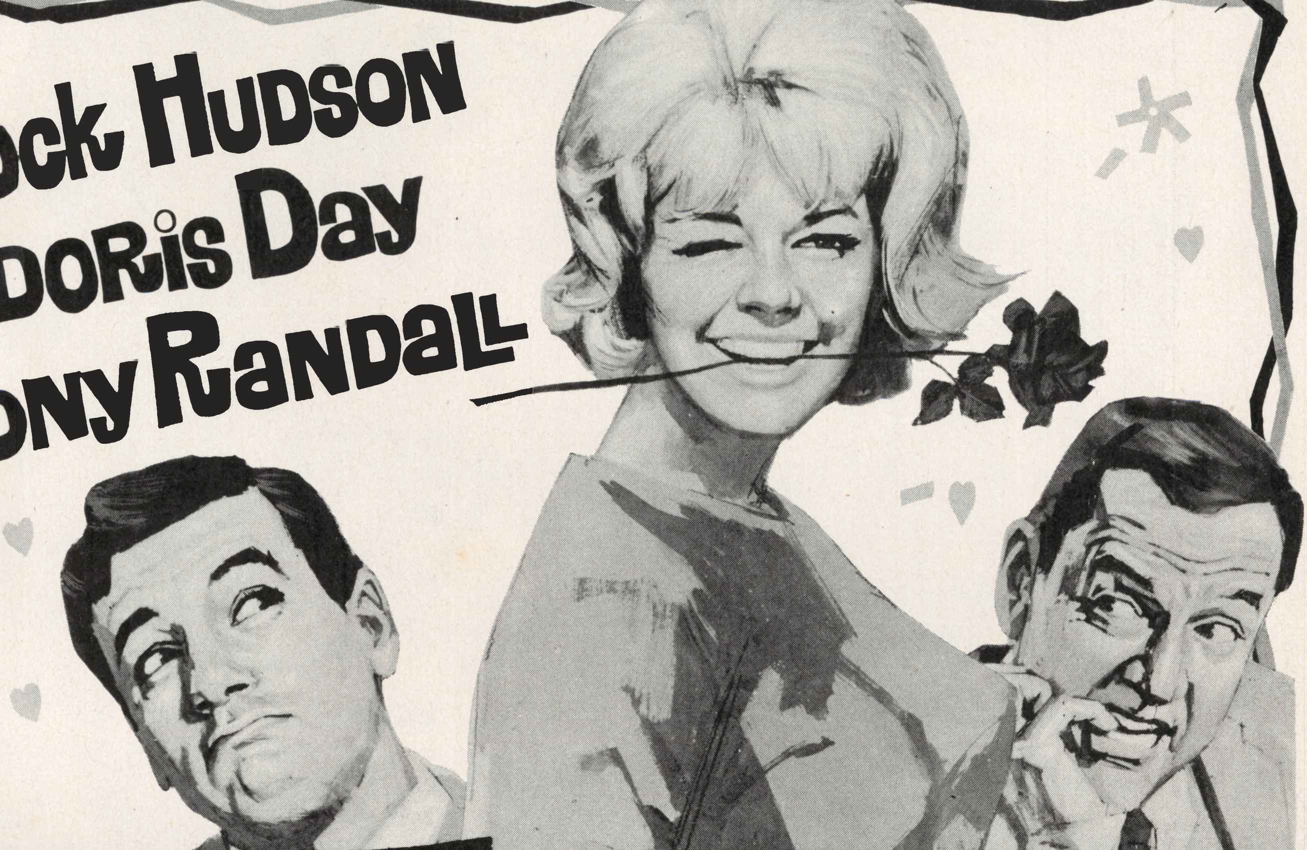
Giving advice, as well as acting in the film, were two Cypriot actors who are well-known in English films: Paul Stassino and George Pastell.

They, and many others, have helped to make *The High Bright Sun*.

It sounds an exciting and unusual film. That sweat in the heat of Italy could prove to have been well worth while for everyone concerned.

Dirk Bogarde hates flying to locations, so when he heard his new film was being made in Italy he had his Rolls overhauled and prepared for the long drive ahead. "It didn't take long," he said. "And look at the countryside I saw on the way down. You don't see it when you fly."

ROCK HUDSON
DORIS DAY
TONY RANDALL



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EDWARD ANDREWS · PATRICIA BARRY and **CLINT WALKER** as Bert

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MICHAEL CAINE

MEMO

FROM Graham and Heather Fisher

TO Editor, Showtime, Fleet St., E.C.4.

SUBJECT MICHAEL CAINE

You asked us to get the low-down on Caine - here it is! More to follow next month...

THE MICHAEL CAINE STORY

by Graham and Heather Fisher

A three part close-up on one of the most exciting actors to emerge in years

“*I was nerve-wracked the whole time we were making* Zulu,” *Michael Caine confessed. “I kept wondering if I was really any good . . . whether I was really going to make the grade.*

“*Before they gave me the part of Lieutenant Bromhead in* Zulu *I could always say,* ‘Of course, I’m no one. I’ve never had the chance to be anyone.’

“*Now I couldn’t say that any more; I was getting my big chance. The chips were down. If the film came out and I was nothing—I* was *nothing. Nobody would want me. I wouldn’t even get small parts any more.*”

(Continued overleaf)

The Michael Caine Story cont'd

However, Caine didn't waste his chances, with the chips down, he proved he had what it takes to mould a characterisation to his own personality and make it really come to life. And those who saw the film being made felt sure they were watching a new star being born.

Yet, when he returned to Britain after making *Zulu*, Caine found himself unable to get further film work.

"Everyone was waiting to see what I was like in the film," he told us. "I found myself back with the old familiar Cockney parts on television."

When *Zulu* finally came out, two things happened.

First he got a part in a television play called *The Other Man*. His role was that of George Grant, an army officer who ages and changes as the play progresses.

A COCKNEY

When Caine's agent first suggested him for the part, the producer found himself up against the time-honoured problem of how to say "No" without hurting anyone's feelings.

"I can't use him for George Grant," he said. Then he added diplomatically: "Of course, he's a very good actor—but he's a Cockney."

"LOOK," SAID CAINE'S AGENT, "IF I SEND YOU TWO TICKETS FOR *ZULU*, WILL YOU GO AND SEE IT? AND TAKE THE CASTING DIRECTOR WITH YOU?"

The producer said he would and was as good as his word. The following day Michael Caine got the part of George Grant . . . and once again proved that his acting range extended far beyond the familiar Cockney roles.

The other thing that happened was a meeting with Harry Saltzman, the producer of the James Bond films. It was a casual, unarranged meeting. Saltzman walked into a showbusiness night-spot and spotted Caine across the room. They didn't know each other, but Saltzman asked a mutual friend to invite Caine to join him.

"Sit down and have a drink," he said.

Caine accepted the offer.

Without any further beating about the bush, Saltzman said: "Would you like to make *The Ipcress File* for me?"

Caine gave him a one-word reply: "Yes."

"Would you like to sign a five-year contract with me?" asked Saltzman.

"Yes," said Caine once again.

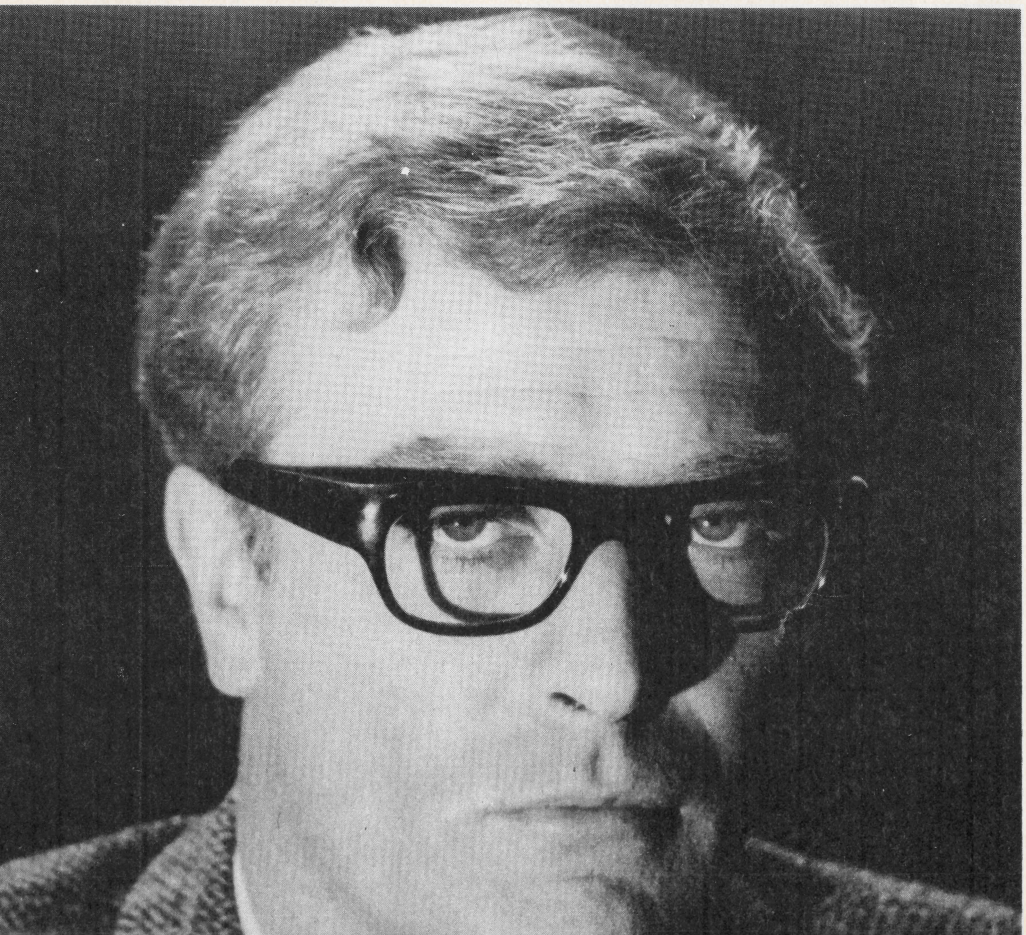
Now, as he waits for *The Ipcress File* to be screened, a large-sized question-mark hangs over the blond head of this tall, studious-looking young actor whose off-screen speech still betrays his Cockney origins.

CAINE HAS COME A LONG WAY SINCE HE WAS BORN 31 YEARS AGO WITHIN SOUND OF BOW BELLS. WITH HIS BACKGROUND AND UPBRINGING, SPEECH AND EDUCATION, AGAINST HIM, HE HAS BECOME AN ACTOR—AND A GOOD ONE. HE HAS PROVED, IN *ZULU* AND *THE OTHER MAN*, THAT HE IS MUCH, MUCH MORE THAN JUST ANOTHER COCKNEY ACTOR.

THE QUESTION IS: CAN HE JUSTIFY THOSE WHO REGARD HIM AS BRITAIN'S NEXT REALLY BIG STAR?

The odds, always against him before, are now in his favour. *The Ipcress File*, in which Caine plays the un-named spy in Len Deighton's novels, is being made by very much the same team responsible for the James Bond films. And no one needs to be told what a huge success they have been. If public reaction to the Deighton subject is favourable, *The Ipcress File* will be the first of a series.

Caine as you will see him in *The Ipcress File*. It is his first starring role.



His face still coated with make-up, his body chilled from the cold concrete of the underground car-park in Hyde Park (where he had been shooting a gun-fight scene), Caine leaned back against the mantelpiece of his elegantly-furnished mews house, near Marble Arch, and talked to us about *The Ipcress File*.

"Some people call my spy 'the poor man's James Bond,' " he said, indignantly. "He has nothing to do with Bond. The only thing they have in common is that they are both spies.

"The Bond films have got high living, fantastic car chases, beautiful women and that sort of thing. They're marvellous, of course—an entertainment where you suspend belief.

"But in *The Ipcress File* we are going for realism. My spy is the spy next door. After all, spies must live next door to someone. Call him the spy's spy, if you like.

"In Len Deighton's book he doesn't have a name; but you can't make films in the first person, so we've given him one: Harry Palmer. It suits him well."

DRINKS BEER

"He doesn't live in a luxury flat, order his suits from Savile Row or know a good wine from a bad. He earns £24 a week, lives in a bed-sitter, buys his clothes off-the-peg and drinks beer.

"WITH BOND, THE AUDIENCE SIT BACK AND WONDER AT HIS HEROICS. THEY ARE AMAZED, BUT THEY AREN'T INVOLVED. WITH HARRY PALMER THEY WILL BE INVOLVED. BECAUSE HE IS LIKE THEM—REAL AND ORDINARY.

"When something happens to him they won't think: *How will he get out of this one?* They'll think: *How can I get out of this one?* When Harry Palmer is in danger, they'll be in danger."

Whether or not audiences will identify themselves with Harry Palmer so closely that they feel what he feels, will depend upon Caine's performance. Can he repeat the triumph he scored in *Zulu*?

In *Zulu*, given the part of what was, on the face of it, a silly-ass young officer, it would have been all too easy for Caine to have played him that way.

"But they're not like that . . . not all of them," Caine told himself, and probed for something deeper.

THE CONFLICT

He recalled his first company commander in the days when he was a raw recruit of eighteen, called up for National Service. That was the sort of character he wanted; but he knew he was seeing his old commander from one angle only—the angle of a raw, young recruit. To round off the portrait fully, he had to see him as other officers saw him. So he went to Pirbright to study the officers in the Scots Guards. He saw them on duty at military briefings and off-duty in the officers' mess.

"I didn't want to make the man merely a stupid clot or a weak character," he told us. "I didn't want just a few cheap laughs.

"The main thing about *Zulu* was, I felt, the conflict between the two officers; and unless I made my officer as strong as possible—silly ass though he was—there would be no conflict . . . no real suspense."

Out of these thoughts and feelings, Caine developed a character which surprised everyone . . . even those who selected him for

Caine and co-star Sue Lloyd. For them both *The Ipcress File* is a chance in a million. Sue was a top model before the film, but her talents had not been tested as an actress.

QUOTE: Some people call my spy "the poor man's James Bond".

QUOTE: I thought I would never be an actor, but then I saw Van Johnson had freckles just like me.

QUOTE: To me anyone who talked properly was the son of a lord.

the part. Cy Enfield, the director, put his finger firmly on the core of the matter when, one day during filming, he said to Caine: "You're playing this man as though he believes in himself."

"And that was it," Caine said. "Whatever he was, he had to believe in himself. He had to believe at all times that he was the stronger of the two officers. Unless he did that, there was no conflict."

How Caine was given the part of Lieutenant Bromhead is a story in itself.

Director Cy Enfield and star Stanley Baker, in the process of casting *Zulu*, went along to see a play called *Next Time I'll Sing To You*, in which—once again—Caine was playing a Cockney. There were, at that time, two Cockney parts planned for *Zulu* and they asked him to audition for them.

But a big disappointment awaited him when he arrived for the audition.

"James Booth has been cast as Hook and the other Cockney part has been cut," he was told.

Caine took the news well, bitter as it was.

"Fair enough," he said to Cy Enfield. "At least we've met. Maybe you can use me in another picture."

And he started to leave.

"Fortunately for me," he recalled, "the audition was held in the downstairs bar at the Prince of Wales Theatre—and it's a very big bar."

By the time he had got to the stairs, Enfield had had second thoughts.

"Michael," he called, "come back a moment, will you?"

Caine turned back.

"He asked me if I had got half-an-hour to spare," explained Caine. "I had, but I shudder to think what would have happened if I'd been running off for another interview. Then he said, '*Stanley Baker will be here in about fifteen minutes. Will you hang on and read another part with him?*' '*What part?*' I asked.

"It turned out to be the part of Lieutenant Bromhead. He gave me a copy of the script and told me to sit in the corner and look at it. It was a huge part—an important part—and it completely took my breath away. It was also the part of what was obviously an upper-crust lieutenant—and I was known as a Cockney actor.

"Well, I sat in the corner for the next 15 minutes, studying like a maniac, trying to think myself into the part, trying to get the accent. I kept looking at my watch and the minutes were going by.

"Then Stanley Baker came in and I waited for the blow-up when he heard I was going to read the part. But all he said was, '*Great*'. I was never so relieved!"

Caine read the part. Then he read it a second time. A few days later they gave him a screen test.

"The test was in colour and they gave me a red uniform—the same one that Laurence Harvey wore in *The Four Feathers*. His name was still inside it.

THREE PEOPLE

"STANLEY BAKER DID THE TEST WITH ME. AND HE DIDN'T JUST READ OFF THE LINES, AS A LOT OF STARS WOULD HAVE DONE. HE DRESSED IN A UNIFORM AND DID THE THING PROPERLY, ACTING HIS HEAD OFF, GIVING ME THE FEEL OF THE PART. FOR THAT, I SHALL ALWAYS BE GRATEFUL TO HIM."

Even though they don't know it, there are three other people to whom Caine has had good cause to be grateful over the years. They are a curiously assorted bunch: Charlie Chaplin, Van Johnson and Paddy McGrath.

As a youngster, full of dreams of being an actor, Caine felt acutely that his Cockney background and upbringing were against him. Actors, he thought, came from the upper crust, not from the working class families.

Then he read in a magazine that the famous Charlie Chaplin had been born in East Lane, Southwark. East Lane—the local market where his mother did her shopping!

Caine realised then that his background needn't stop him from being an actor.

As a schoolboy, he was film mad. Every afternoon, for a long time, he played truant from school and the 2s. his mother gave him for lunch went on the pictures.

It was on one of these afternoons that he saw Van Johnson and Pat Kirkwood in a film called *No Leave, No Love*.

"Until then, I had never seen an actor who looked even vaguely like me," he told us. "That worried me. It was another reason why I thought I would never be an actor. But Van Johnson had fair hair and freckles—just like me. I was sure I looked like him!

"I SAW THAT FILM AGAIN AND AGAIN—EVERY DAY FOR A WEEK. I WAS OBSESSED WITH VAN JOHNSON. *IF HE CAN DO IT*, I THOUGHT, *THEN SO CAN I*."

But despite Charlie Chaplin (who came from the same working-class area) and Van Johnson (whom he thought he resembled), Caine at times still feared he could never be an actor.

"The trouble was I knew I was working-class—and I had never seen a working-class man in films. Even the Cockneys in films were always film Cockneys; they weren't real people and we roared with laughter at them.

"To me, at that time, anyone who talked properly was either a bit queer or the son of a lord, and I was convinced that all the actors playing Cockneys were really the sons of lords.

"THEN I SAW *ODD MAN OUT*. THERE IS A SCENE IN IT IN WHICH JAMES MASON IS WOUNDED AND CRAWLS INTO AN AIR-RAID SHELTER. INSIDE HE FINDS A COURTING COUPLE, AND THE MAN SUDDENLY STRUCK ME AS BEING A REAL WORKING CLASS MAN. IT WAS ONLY A SMALL PART PLAYED BY PADDY McGRATH, BUT SUDDENLY I FOUND MYSELF THINKING: *I COULD PLAY IT!*

"So there I was . . . from the same area as Chaplin, looking like Van Johnson and capable of playing the same sort of parts as Paddy McGrath."

He grinned.

"THAT WAS WHEN I KNEW I COULD REALLY BE AN ACTOR."

(*Continued next month*)

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Spotlight on Films

A SHOT IN THE DARK

It's Elke Sommer (left) brightening the scene at a nudist camp. What is she doing there? Ask Inspector Peter Sellers; he has all the answers. The night the shot shattered the silence, poor Elke was found holding the gun; her Spanish lover was found dead at her feet. Naturally, she's the chief suspect: that is until Sellers arrives. Dazzled by her beauty, he decides to set her free. "She is innocent," *he insists. Within hours of her release a second body is found and, once again, Elke is on the spot holding the murder weapon. It's really too bad; but still Peter the policeman won't believe she's the killer, so he lets her go again. The result? You've guessed it; a third body! Sellers' boss (Herbert Lom) is losing count of the murders and, at the same time, going slowly mad (who wouldn't with a man like Sellers handling a case of murder?) But Sellers, undaunted, muddles on. This amusing comedy is directed with great style by Blake Edwards, and Sellers gives a superb performance.*

I'D RATHER BE RICH

Sandra Dee (right) has certainly grown up; so have her films. Both points are proved by this new comedy, which also stars Maurice Chevalier, Robert Goulet and Andy Williams. In the film Andy plays Sandy's fiance. He's fog-bound in Boston and unable to meet her dying grandfather. Something has to be done so Sandy grabs the first reasonable looking man she can find (Goulet) and passes him off as her future husband. Then—wouldn't you know it?—Andy arrives on the scene. The situation becomes even more complicated when the grandfather turns out to be far healthier than Sandy imagined and begins to take a lively interest in what is going on. In fact, he decides that Goulet is a much better match than Andy. Director Jack Smight gives this amusing tale a touch of sophistication and Sandy gives her best performance for a long time. Singers Andy Williams and Robert Goulet do very well; for Andy this is a particularly promising performance.

RIO CONCHOS

WENDE Wagner (left), as an Indian girl, provides the glamour in this new Western. Richard Boone plays an Indian-hater and Tony Franciosa is a Mexican gigolo saved from hanging to join him in the hunt for 2,000 rifles sold to Apaches by Confederate soldiers. A cracking Western this: there's plenty of action, good performances from everyone and a literate script. We particularly liked Miss Wagner's performance and predict you'll be seeing a lot of her in the future. We've had BB, CC and DD—now WW can join the distinguished group!

FATHER GOOSE

It's quite something to see Cary Grant looking a mess in a picture; in this one he has a beard, dirty clothes and the appearance of someone who needs a good bath. Cary plays a coastguard based on a Pacific island during the last war. His cosy world is disrupted when school-teacher Leslie Caron is stranded on the island with a bunch of kids. This delightful comedy is ideal family entertainment. And Cary has never been better.

THE TRAIN

This is one of the most exciting films to come our way in months. Burt Lancaster is a French Resistance man determined to stop the Nazis (headed by Paul Scofield) from leaving France with a train-load of art treasures. "*How much is a painting worth?*" is the question many people have asked. This film gives you the answer, and it does so in a way that will make you jump up in your seat with excitement. Some critics were surprised by Burt's performance; it was as if they were seeing him act for the first time. Obviously they missed some of his earlier pictures: *The Sweet Smell Of Success*, *Elmer Gantry*, *Judgment At Nuremberg* and *Birdman Of Alcatraz*, to name a few. As the German, whose job it is to beat Lancaster, Paul Scofield gives a great performance. He is an actor we seldom see on the screen, which is a great pity. He has all the qualities that go to make a star.

MARY POPPINS

Once in a blue moon a film emerges that has all the delights of a miracle . . . a film that is, in every way, a wonderful experience. *Mary Poppins* is such a film. The story of how the magical nanny changes the world of the Banks family has delighted children for the past thirty years and now, on the big screen, all the magic comes to life.

Julie Andrews makes a perfect heroine, as the author of the *Poppins* books, P. L. Travers, will tell you. Dick Van Dyke is just right as Bert, the friendly jack-of-all-trades. The children, Karen Dotrice and Matthew Garber, are sweet without being sickly. Then there's the music, the dancing, the special effects, the animation and all that helps to make Disney's films something special. Is it his best-ever production? Oh, yes. Without a doubt! Everyone concerned in the production can take a bow for giving us an experience well worth remembering.

SEND ME NO FLOWERS

Our picture (left) shows the start of all the trouble. Rock Hudson is a hypochondriac with a king-size bathroom cabinet bursting with pills. Visiting the surgery for a check-up he is horrified to overhear his doctor saying that he has only a short time to live. Rock decides to do the decent thing and find a new husband for his wife (Doris Day). With the help of his best friend, Tony Randall, they sort out the likely candidates. Of course, it turns out it wasn't Rock the doctor was discussing after all!

THE NEW *INTERNS*

Doctors are still the rage . . . Kildare, Casey and now a new bunch in this dramatic sequel to The Interns. *It's just as good, too; there's plenty of action backed by a good script and brisk direction. You've got to hand it to the producers of these pictures: they certainly give plenty of opportunities to new actors in the films. The hit in this episode is George Segal (seen here with Inger Stevens). The boy is going right to the top: so are many of the youngsters in this hospital story.*

LIVE SHOWS

THE DUKE RETURNS

Duke Ellington and his fabulous jazz orchestra are back in Britain in February. Unfortunately the trip is a short one, but, with luck, he'll be back soon.

February: Hammersmith Odeon, 14; Finsbury Park Astoria, 21; Leeds Odeon, 24; Birmingham Odeon, 26; London's New Victoria, 28.

THE BERRY BOY

America's Chuck Berry joins forces with our own Long John Baldry for a great R and B package:

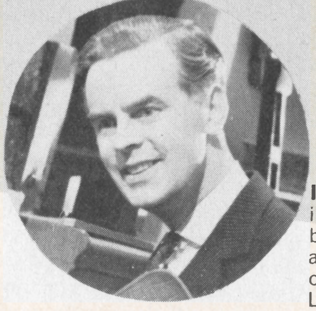
January: Leeds Odeon, 26; Wolverhampton Gaumont, 28; Southend Odeon, 30; Edmonton Regal, 31.

COMING SOON:

After Duke comes Ella Fitzgerald, the greatest jazz singer in the world.

CLOSE-UP ON SPIES

As the box-office takings of the James Bond films soar even higher, many top stars are aiming for success in the spy game. Their target is clear . . .



IAN CARMICHAEL: Jim Pond, the hero in an Anglo-Danish production that aims to be more funny than thrilling. Pond is a comic agent chasing a blonde murder suspect all over Denmark. The blonde is played by Lotte Trap who boasts a 44-inch bust. Hence the film's title: *The Case of the 44's*.

MONICA VITTI: *Modesty Blaise*, heroine of many Londoners who read about her adventures in the *Evening Standard*. She's luscious, lethal and fearless. She handles all kinds of weapons, as if born to them. Monica, a top Italian star, was a surprise choice for the role of Modesty.

RICHARD BURTON: Alec Leamass in *The Spy Who Came In From The Cold*. Burt Lancaster was first choice for the film, but many think Burton will be better as this true-to-life, ordinary agent. Leamass was born in John le Carre's best-seller. The story takes the shine off the espionage business.

DAVID NIVEN: Dr. Jason Love in *Passport To Oblivion*, the first book of a promised series of six by James Leasor. The hero is a Somerset doctor who doesn't want to be a spy, but is suddenly knee-deep in the business. Val Guest directs the film of the book. He aims for "humour and authenticity." There will be five foreign locations.

KERWIN MATHEWS: Hubert Bonisseur de la Bath in *OSS117;* the French-born American agent was created by the late Jean Bruce. His books sold 23-million copies, which makes OSS117, France's answer to 007. Kerwin has already played the spy twice, and he's always torn between at least two beautiful girls.

SEAN CONNERY: The indestructible 007; a super-spy! He dresses immaculately, flirts with beautiful women and drives fabulous cars. He is the most successful spy ever. The question is: how long can Bond stay at the top with this kind of opposition?

MICHAEL CAINE: Harry Palmer in *The Ipcress File*. It's the first of Len Deighton's books to be filmed (by one of Bond's producers, Harry Saltzman). In the book he has no name. He's no Bond. In fact, he's shy, shabby and bespectacled. He has few gimmicks, but he's realistic. And the books are hailed as the best since Bond.

JEANNE MOREAU: *Mata Hari, Agent H.21*. This is a French film about the life of that legend among beautiful spies. Mata Hari (which is Malayan for "The Eye of the Day") was the Dutch publicity-mad dancer who invented strip-tease and was executed by a French firing-squad in 1917.

AND WHO WILL PLAY: Matt Helm in *The Silencers*? Virile and ruthless, agent Helm is described as a "legal killer for the American Government." Director Phil Karlson adds: "He has the same attitude to sex, violence and adventure as Bond, but his activities take place in America and Mexico only."

SHOWTIME MARCH

The Intelligence Men are the scourge of the Underworld; just mention them and foreign spies shudder. Even James Bond respects their fearless and daring methods when getting to grips with crime. Who **are** *The Intelligence Men?* Why are they so important to M.I.5? Where were they to meet the secret agent? Be wise and don't miss the morecambe facts concerning these heroes of the spy game in next month's Showtime.

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SHOWTIME MAIL

High cost of filming

While on holiday in Oregon, America, I became a film-extra in James Stewart's new Western, *Shenandoah*. There were 300 extras in all and each earned £5 a day. Local horses were hired, too—at £3-£8 a day. Probing deeper I discovered it cost no less than £1,166 a day to feed the Hollywood crew of 161 technicians!

For my four days work I got £20 and thought I'd done jolly well but a parrot called Maggie, specially flown in from Hollywood, did better. She earned £10 a day!

Now I know why films cost so much!

Andrew Edwards,
Chessington,
Surrey.

GERT IN A COMEDY

After seeing Gert Frobe as the sinister Goldfinger, it will be interesting to see him in a comedy role in *Those Magnificent Men In Their Flying Machines*. I just wonder if he will be instantly recognised in his new role?

**Mike Ennerton,
Woodford Green
Essex.**

Frobe as he appears in the new comedy, *Those Magnificent Men In Their Flying Machines*.

IMPORTANT NAMES

I'm looking forward to the new comedy, *The Art Of Love*, starring Dick Van Dyke and James Garner.

Both actors first won fame on television, but now they have become important names in pictures. Together they should be hilarious!

**Rita Cooper,
Solihull,
Warwickshire.**

Dick Van Dyke and James Garner in their new comedy, *The Art Of Love*.

News of Tamba

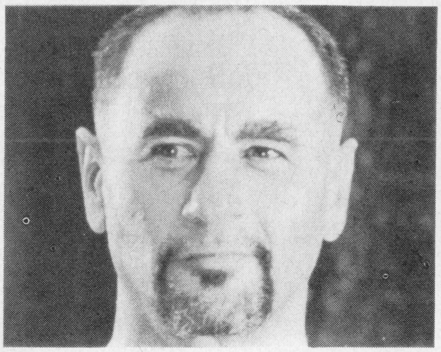
Can you tell me anything about Japanese actor, Tetsuro Tamba, who was so good in *The 7th Dawn*? I haven't heard anything about him since that film.

Clive Goodliffe,
Underwood,
Coventry.

(Tetsuro is very popular in his own country where he has made 200 films, usually playing the villain. He has his own company, Sumari Productions. He'll be seen in Britain shortly in a bloodthirsty drama, *Harakiri*.)

Change of luck?

I was delighted when American actor Eli Wallach got an important role in *Lord Jim*. We see far too little of him on the screen.



The first time I saw Wallach was in *Baby Doll*. It was one of the most exciting performances of the year but, as often happens, he didn't get one worthwhile role to follow it up. I hope *Lord Jim* changes his luck.

Mary Winslow,
Acton, Middlesex.

Exciting

If the films in the coming year are as exciting as you made them sound in January Showtime, we are in for a feast of entertainment. Congratulations on a fine edition!

Ray Wilson,
Roehampton,
Surrey.

The name's the same

Is it true that Horst Buchholz has changed his name to Henry Buckholt?

Ann Jenkins,
World's End,
Chelsea.

(No. The rumours that he'd changed it to Henry Buckholt began when he was making *The Magnificent Seven;* they started again recently as the result of a magazine story. However, Horst's name stays as it is. The only difference? He has taken out one 'h' from his surname. Starting with his new film, *The Man From Istanbul*, he's Horst Bucholz.)

Never Empty

Mary Poppins is the most delightful film I have ever seen; it is family entertainment at its best. If producers realised how popular films of this kind are, and they forgot about the dramas and epics, the cinemas would never be empty.

Doreen Webber,
Stuart Road,
S.W.19.

CARY IN A WESTERN?

We've seen Cary Grant in comedies, thrillers, dramas and even epics. All I want now is to see him in a Western!

Eric Fisher,
Lulworth Gardens,
South Harrow,
Middlesex.

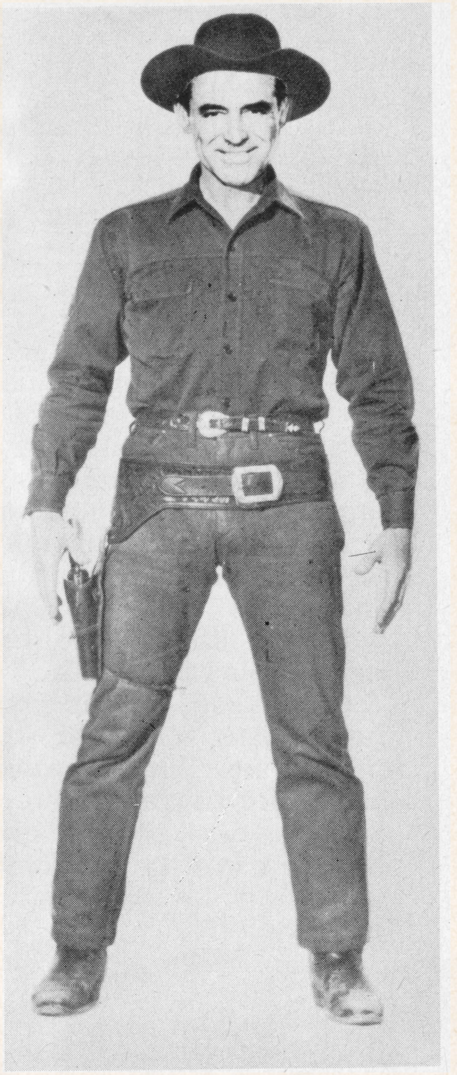
What would Cary Grant look like as a cowboy? On the right is the answer.

Hollywood film?

Did I read that Angela Douglas, who was so good in *The Comedy Man*, made a film in Hollywood? Or did I imagine it?

Angela Clarke,
Cobham,
Surrey.

(You read it. Angela has a small role in Shirley MacLaine's new comedy, *John Goldfarb Please Come Home*. It is likely that she will appear in other American productions in the near future as many people were impressed with her work and took considerable interest in her.)



CHARLIE'S DAUGHTER

It is rumoured that Charlie Chaplin's daughter, Geraldine, is to make a film. Is that right?

Pauline Goodie,
Naish Court,
London, W.1.

Tony Crawley writes: *Yes. In fact, Geraldine has completed her debut picture,* A Beautiful Summer Morning. *Her good friend, Richard Johnson, tells me: "Every producer in Paris was after Geraldine for months, but most wanted her name not her talent." However, Miss Chaplin couldn't say no to a chance to work with Jean-Paul Belmondo in* Summer Morning. *Now she has won a role in* Dr. Zhivago.

Geraldine Chaplin: she made her debut in a Jean-Paul Belmondo film.

How to throw a Dinner Party

by Mary Pappin

CARY GRANT once said: "There's only one thing better than spending an evening out tackling a damn good meal, and that's spending an evening at home tackling a damn good meal."

And although there is a good restaurant within most people's reach these days, many will endorse Cary's sentiments.

As he says: "Home cooking is—and always has been—the best."

Of course, for the busy working girl or housewife, a dinner party is easier said than done. While agreeing that the indispensable ingredient of any good meal is imagination, the girl who has a full-time job or a family hardly has time to do the shopping, let alone think out and prepare exotic dishes.

And what about the cost? It isn't every girl who has several pounds to play with when it comes to providing a meal.

However, entertaining at home is fun; it's also remarkably satisfying. So, with Valentine's Day coming up, it seems a good time to work out a dinner party menu that a working girl can afford AND find time to prepare.

In fact, I have provided four menus. The costs vary; I am certain one will suit your pocket.

Most of the dishes I suggest are simple—but they are also delicious.

A Valentine Dinner Party for four is a good idea, but your friends will tell you an invitation at any time would be more than welcome.

MENU

No1 costs £1. 3. 0.
No2 costs £1.15. 6.
No3 costs £2.0.0.
No4 costs £3.8.0.

Even a girl with a full-time job could prepare these dishes without having to rush

1 *Menu*: Grapefruit
Beef cooked in beer
Lemon jelly fluff

Grapefruit

(prepare the night before)

To make the grapefruit more interesting, use a sharp pointed knife and cut towards the centre in zig-zag fashion. Always loosen the fruit to make it easy to eat. Sprinkle with sugar and top with a cherry.
Cost: 2 grapefruits approximately 2s.

Beef cooked in beer

1½ lb. braising steak (buy in four separate pieces)
Quart of pale ale
Small tin of peeled tomatoes
2 medium-sized onions (sliced)
1 green or red pepper
½ clove garlic
A little flour
Salt and pepper
Fat for frying
Large packet of frozen peas
Tin of carrots
Well-creamed potatoes

Slowly fry the peeled and chopped onions and garlic until soft, then add the steak after it has been rubbed in flour and sprinkled with a little salt and pepper. Simmer gently for half an hour. Add tinned tomato, chopped pepper and about half a pint of beer. (The rest of the beer is to drink with the meal!) Then cook slowly in a pan or a casserole in oven (medium heat) for about three hours. Taste and add salt if necessary. The creamed potatoes (don't forget a generous lump of butter when mashing), frosted peas and carrots complete the main course.
Cost: about 18s. 6d.

Lemon jelly fluff

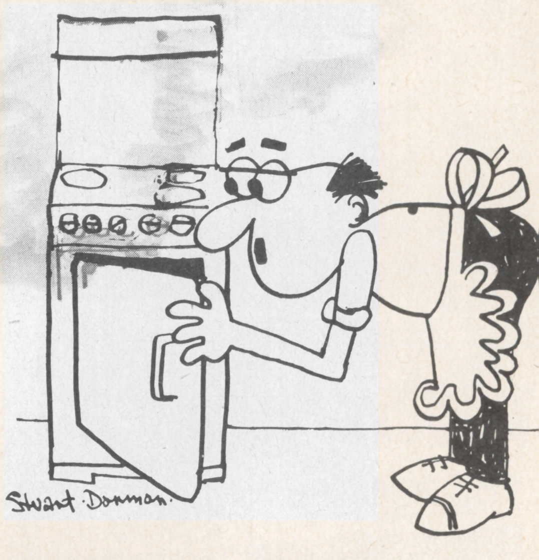
(prepare the night before)

1 packet of gelatine
1 lemon
2 eggs
Sugar to taste

Melt gelatine as instructed on packet to make one pint of liquid. Add the juice of the lemon and sugar until it is sweet enough. When fairly cool, add the yolk of the eggs and mix well. Whisk up the white of eggs until you can turn the basin upside down without it falling out. When the mixture is just beginning to set add the white of the eggs and fold in with a fork.
Pour into long glasses for the most attractive effect and keep cool. Top with a cherry or, if you want to spend a few extra shillings, segments of tinned mandarin orange.
Cost: 2s. 6d. (with orange 5s.)

Valentine for just over £1

Four fabulous menus that can be prepared in next to no time . . .



2 *Menu*: Soup Chicken in asparagus sauce Pineapple cream

Soup: tomato or mushroom

Canned condensed soups are so good these days that, unless you have plenty of time, there is no point in making your own. To give canned soup a special flavour, boil a marrow bone (6d.) and an onion (with a pinch of salt) for about an hour the night before. Instead of adding an equal quantity of water, as is usually instructed on the soup, add the broth from the bone. Serve with rolls and butter.
Cost: Soup, rolls, butter and bone about 3s. 6d.

Chicken in asparagus sauce

4 pieces of frying chicken
Fat for frying
A little flour
Tin of condensed asparagus soup
Tin of asparagus tips
Peas and carrots
Crisps
Mashed potatoes

Roll chicken pieces in flour and fry slowly for 15-20 minutes, turning when brown. When pieces are cooked, keep hot in a covered casserole dish in the oven.
Boil potatoes and frosted peas, heat soup, asparagus tips and carrots. Pour soup over chicken and leave in oven to mix with juices. This makes a delicious sauce. Garnish with asparagus tips and serve with vegetables and crisps.
Cost: 18s. 6d.

Pineapple cream

Tin of creamed rice
Tin of pineapple rings
Cream
Place rice in four small dishes. Top with a pineapple ring, a cherry and serve with cream. Simple — but delicious.
Cost: 6s. 6d.
A white wine will go well with this meal.
Cost: 7s. or more.

3 *Menu*: Melon Veal with pineapple Glazed pears

Melon

When buying a melon always press the end. If it is soft the melon is ready to eat; if not, don't buy it. Sugar and ground ginger should be put on the table. It is best to cut and remove seeds just before eating.
Cost: about 4s. 6d.

Veal with pineapple

4 fillets of veal (beat until thin)
6 ozs. mushrooms
Small tin of pineapple rings
2 ozs. butter
Carton of fresh single cream
This dish *must* be cooked slowly, but it takes only a short time. Melt the butter in a pan, then add veal fillets and cook slowly for 15 minutes. Put in a covered dish in warm oven. Cook mushrooms in juices and keep hot with veal. Put four pineapple rings and a little juice in pan. Remove rings and put cream in pan with juices to make a sauce. Cook for a few minutes and remove from heat. When serving, reheat sauce. Place veal on plates and top with pineapple rings, putting mushrooms in centre. Pour sauce over it all. Serve with: frozen peas; tin of sweet corn; piece of tomato.
Cost: about £1 2s.

Glazed pears

Large tin of pears
Arrowroot
Cochineal
Double cream
2 cloves
Heat pears in pan with cloves and keep hot in oven leaving juice in pan. Remove cloves. Add one heaped tablespoon of arrowroot to a little cold water and pour into the juice. Also add half a teaspoonful cochineal. Bring slowly to the boil and stir to avoid lumps. Pour over pears, serve with cream.
Cost: about 7s.
White or red wine is suitable.
Cost: 7s. or more.

4 *Menu*: Hors d'oeuvres Grilled steak Raspberry meringue cream

Hors d'oeuvres

The following list may be used as a guide, but any bits and pieces that you have around (such as peas, tomatoes) may be added. Serve on individual plates or put in separate dishes so that guests can help themselves.
Lettuce
Salami
Small packet of frozen prawns
Small packet of frozen smoked salmon
Tin of anchovies
Cocktail onions
Tin of sweet corn
Don't forget to put out oil and vinegar.
Cost: about £1.

Steak

4 pieces of rump or fillet steak (about 6 ozs. each)
$\frac{1}{2}$ lb. mushrooms
$\frac{1}{2}$ lb. tomatoes
Large packet frozen peas
This meal can be prepared quickly. Beat steak with a rolling pin. Dot with butter and cook under a very fast grill for one minute on each side to seal the meat. Grill rare, medium or well, according to what is wanted. Lettuce and watercress, tossed in oil and vinegar, is delicious with this meal. Serve with mushrooms, peas, tomatoes, crisps or chips.
Cost: about £1 5s.

Raspberry meringue cream

Large packet of frozen raspberries
4 dairy cream meringues
Double cream
Serve this any way you like.
Cost: 8s.
Wine: Nuits St. George or Beaune.
Cost: 15s. or more.

Peter, Paul and Mary In Concert Vol. 1
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reprise
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ROY ORBISON
OH, PRETTY WOMAN
BING CROSBY FRANK SINATRA FRED WARING AND THE PENNSYLVANIANS
12 SONGS of CHRISTMAS

DISC REVIEWS

A lot has been said about Petula Clark's work since she went to France and became one of the country's most popular singers. Certainly everyone agrees that she is one of the world's most improved artists.

Listen to Miss Clark's new LP, **Petula** (Pye Popular), and you will realise just how much she has learned in recent years.

Every song on **Petula** is in French, but don't worry if you can't understand the language. You don't need subtitles to enjoy Brigitte Bardot.

The songs on the LP are varied, but most have a good, strong beat. The orchestrations are excellent. My favourites: "Chariot"; "Les Chants De L'Eté"; "L'Enfant Do"; and "Darling Chéri".

A second French LP to come out recently is by Françoise Hardy, titled **In Vogue** (also Pye Popular).

Françoise hasn't got Petula's style but, with experience, I'm sure she will develop as a singer.

The tracks on this album are, I think, too similar and some of them need more life injected into them. However, the album has some delightful songs. My favourites: "Toi Je Ne T'Oublierai Pas"; "Le Sais-Tu?"; "J'Aurais Voulu".

SAMMY Davis Jr. Sings The Big Ones For Young Lovers (Reprise) is a smack in the eye for those who say Sammy is a purely visual entertainer. On some of his albums, it is true, the magic is missing; the impact does not come across. However, this new LP proves he can pack a punch on record. My favourites: "Choose"; "Deep Purple"; "Days Of Wine And Roses"; and "Fools Rush In".

The Ray Charles Singers' LP, **Young Lovers In Faraway Places** (Monaural-Pye Golden Guinea) is ideal for setting that romantic, after midnight mood. Beautifully sung and arranged, each song is carefully selected to suit the album's title. My favourites: "It Happened In Monterey"; "A Foggy Day in London Town"; and "Shipboard Romance".

Christmas is over and forgotten, but one album that came out at the festive season and gave me a lot of pleasure was **12 Songs Of Christmas** (Reprise). There's a rare combination on this LP; Bing Crosby and Frank Sinatra with Fred Waring and the Pennsylvanians.

PETER, Paul and Mary In Concert, Vol. 1 (Warner Bros.) is a collection of songs recorded by the famous trio when they were giving concerts in various parts of America. The mood changes rapidly on the album. One minute they are singing the sad and wistful "Blowin' In The Wind" with the audience at pin-drop silence, the next the fans are laughing their heads off to "Car, Car", an hilarious and magnificently produced comedy song.

Peter, Paul and Mary, whether singing or playing their guitars, are true professionals and this is the closest anyone is likely to get to perfection on a record.

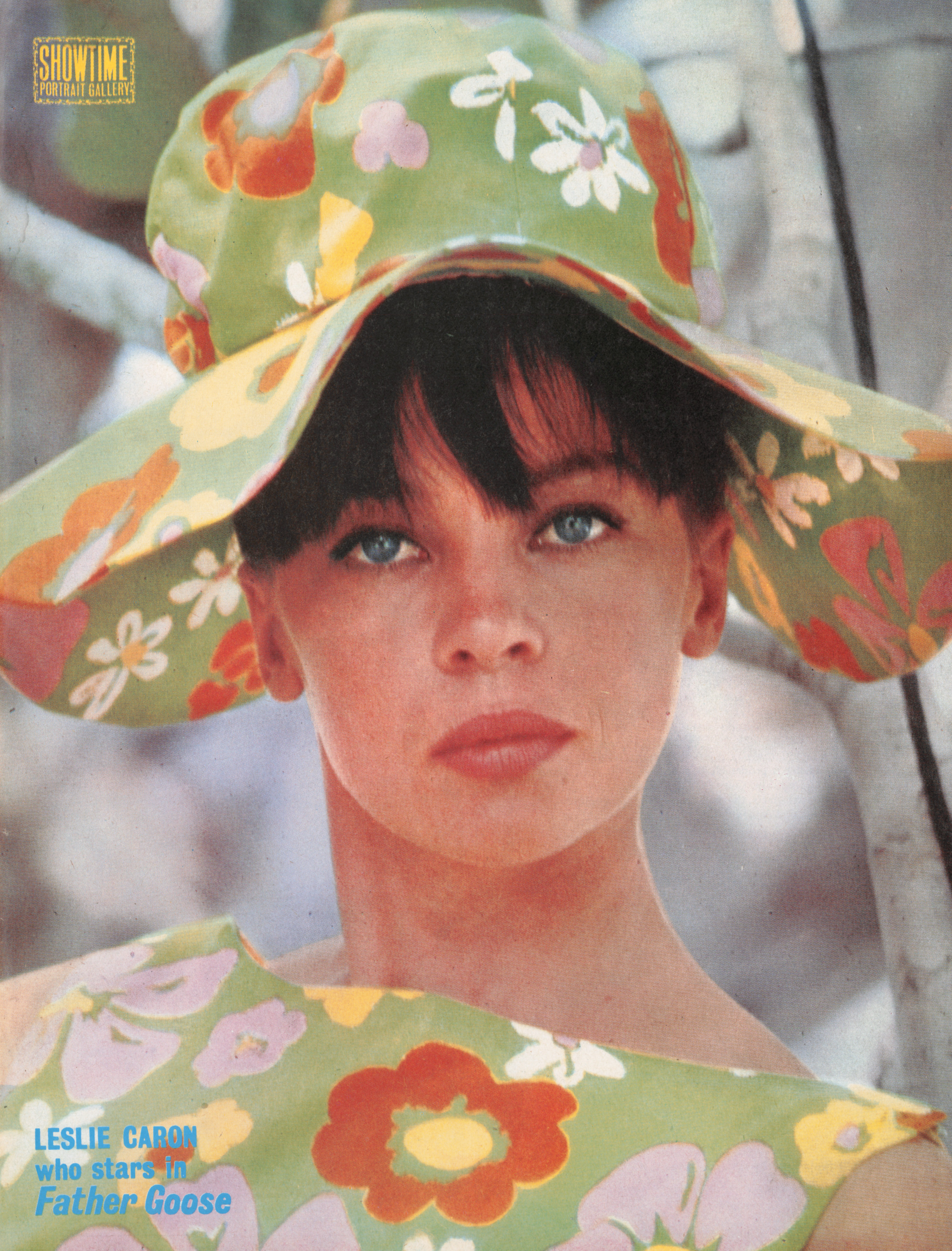
Other numbers include: "The Times They Are Changin'"; Three Ravens"; and "Blue". The haunting "500 Miles" is my favourite, but all the tracks are memorable.

Roy Orbison's **Oh, Pretty Woman** LP (London) takes in most of the singer's hits, including "It's Over", "Borne On The Wind", "Falling" and the title song. If you like Roy's style this is a gem of an album; each song is put over with tremendous sincerity. It is interesting to note that out of the twelve numbers on the album Roy has had a hand in writing six.

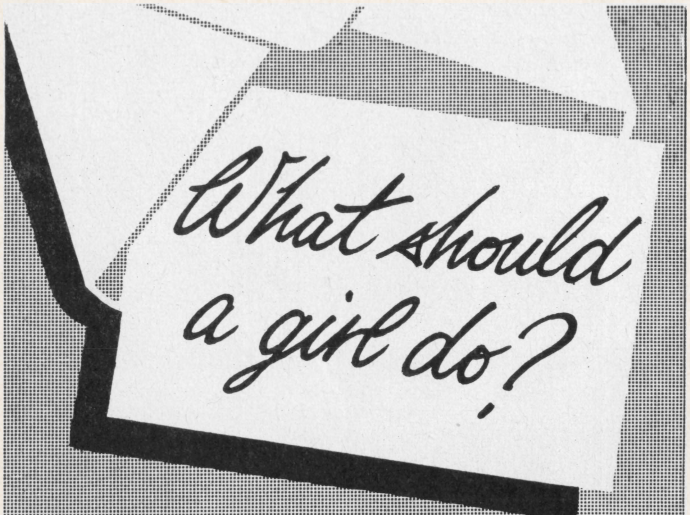
It had never occurred to me before but, listening to this LP, it struck me that Orbison's voice is very similar to another pop star: Elvis Presley. You don't believe it? Then listen to "Oh, Pretty Woman" again. Do you see what I mean?

The latest Alun Owen-Lionel Bart show, *Maggie May*, is a big hit and the **Maggie May** album (Decca) will certainly meet with equal success. The cast's recording of this lively musical has plenty of impact but, like so many albums from shows, it is impossible to get the full feeling until you have seen the production. Rachel Roberts, Kenneth Haigh and company do a first-class job.

A GOLDEN GUINEA PRODUCT
YOUNG LOVERS IN FAR AWAY PLACES
RAY CHARLES SINGERS



LESLIE CARON
who stars in
Father Goose


What should a girl do?

LEAVING HOME

Joy, aged 18, has a reasonably good job and plenty of friends. She isn't at loggerheads with her parents, she's not a rebel. But she'd like to see more of the world, widen her horizon. She asks—*'how can I get overseas, be sure of a job and know that my parents aren't worrying themselves sick over me?'*

Joy could join the Women's Royal Army Corps. Girls in the W.R.A.C. nowadays spend a lot of their time abroad—in Germany, the Mediterranean, the Near East, Singapore, and Hong Kong. They can get useful training in technical and specialist fields and they're well looked-after all the time. If Joy really wants to see how people on the other side of the world live, there's a good job waiting for her in the W.R.A.C.

THE OVER-25 BLUES

When should a girl feel she's been left behind? That's what's worrying Clancy who's just turned 26. She puts it like this . . . *'I'm not worried about marriage, "on-the-shelf" and all that. It's just that I want to meet a wider range of people and do more interesting work. What should I do about it?'*

What Clancy wants is a job that really uses her talents and offers her a proper challenge. The W.R.A.C. should suit her admirably. Over 30 jobs to choose from, better promotion prospects, the near certainty of going abroad, the friendliness and companionship. And security laid on.

YOU TOO

Have you ever asked yourself the questions these girls have asked? If so, the W.R.A.C. could be the right answer for you. Find out more about it: write today for further information.

The Women's Royal Army Corps

TO: THE DIRECTOR, W.R.A.C., DEPT. MP6(A) (SAT/W46F)
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Please send me further information about the W.R.A.C.

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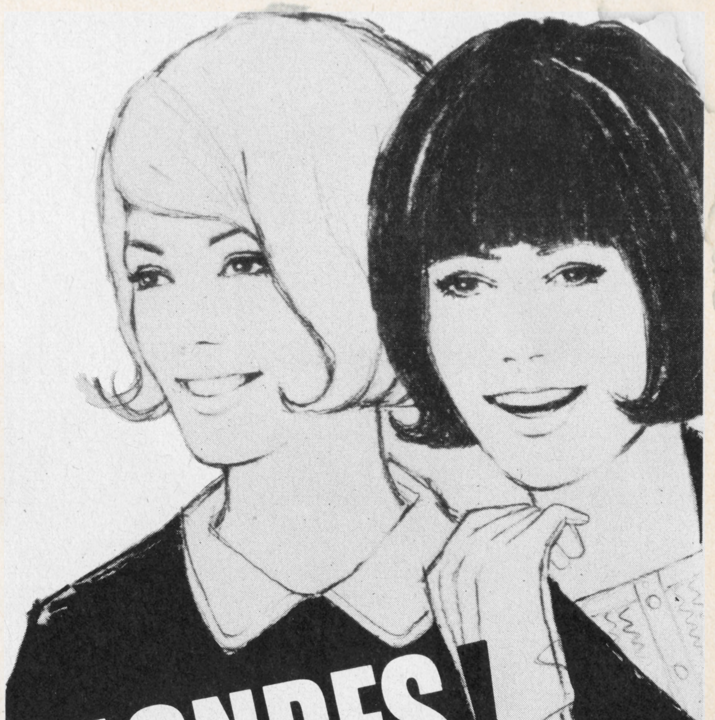
Applicants must be resident in the U.K.



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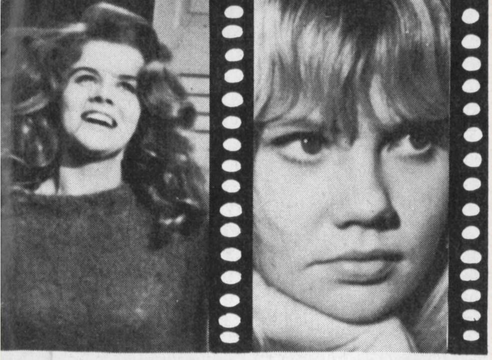


STAR GUIDE

A complete list of your favourite stars and the films they are making for your entertainment

Burt Lancaster: *The Hallelujah Trail; Gordon Of Khartoum; Kimberley.*

Jack Lemmon: *Good Neighbour Sam; How To Murder Your Wife; The Great Race; Catch 22; The Martian Chronicles; Good Lord, You're Upside Down; Dangerous Silence; Who's Afraid Of Virginia Woolf?*

Vivien Leigh: *Ship Of Fools; This Property Is Condemned; Film Of Mercy.*

Jerry Lewis: *The Patsy; The Disorderly Orderly; Wing Ding.*

John Leyton: *Every Day's A Holiday; Von Ryan's Express.*

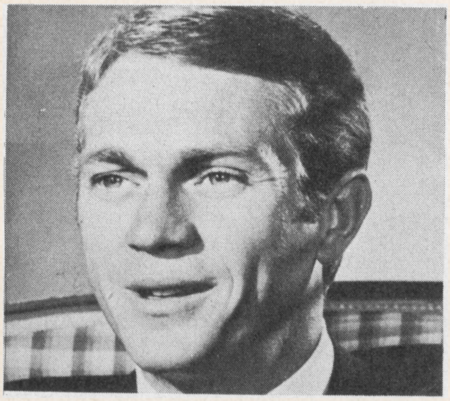
Gina Lollobrigida: *Strange Bedfellows; Return From The Ashes; Operation Aphrodite; The Ivory Tower.*

Sophia Loren: *Marriage, Italian Style; Judith; Operation Crossbow; Lady L; After The Fall; Cipher; Imperial Woman; Children Of Sanchez; Wild, Going On Wilder,*

Carol Lynley: *The Pleasure Seekers; The Bible; Bunny Lake Is Missing; The Sand Pebbles; Mothers And Daughters.*

Sue Lyon: *Heat Wave; The Deep Freeze Girls; Chinese Finale.*

Shirley MacLaine: *John Goldfarb, Please Come Home; The Yellow Rolls-Royce.*



STEVE McQUEEN: *Soldier In The Rain; Baby The Rain Must Fall; The Cincinatti Kid; The Sand Pebbles; Nevada Smith; The Martian Chronicles.*

Dean Martin: *Kiss Me, Stupid; The Sons Of Katie Elder; Community Property.*

James Mason: *Lord Jim; The Player Piano; Rise Of Genghis Khan; The Bedford Incident; Dr. Zhivago.*

Marcello Mastroianni: *The Organiser; Baron Fefe; Man With Five Balloons; Marriage, Italian Style; Casanova '70; The Seventh Victim; Cosa Nostra.*

Marisa Mell: *Masquerade; Casanova '70.*

Sarah Miles: *Those Magnificent Men In Their Flying Machines; Anyone For Sex?*

John Mills: *The Truth About Spring; Operation Crossbow; King Rat.*

Hayley Mills: *The Truth About Spring; That Darned Cat; Bats With Baby Faces.*

Yvette Mimieux: *Looking For Love; Joy In The Morning; The Reward; Never Surrender Your Dreams; The Venetian Affair.*

Robert Mitchum: *Mister Moses; The Day Custer Fell.*

Kenneth More: *The Collector.*

Jeanne Moreau: *Diary Of A Chambermaid; The Yellow Rolls-Royce; Mata Hari, Agent H 21; Chimes At Midnight; Viva Maria; Forbidden Dreams.*

Paul Newman: *Outrage; Lady L; After The Fall; View From The 40th Floor; Law And Tombstone; Second Honeymoon.*

David Niven: *Lady L.; Passport To Oblivion.*

Kim Novak: *Kiss Me, Stupid; The Amorous Adventures Of Moll Flanders; The Appointment; Cervantes.*

Laurence Olivier: *Gordon Of Khartoum.*

Peter O'Toole: *Lord Jim; The Bible; What's New, Pussycat?; The Story Of Will Adams; The Photographer; Man Who Would Be King; The Days Of The Arrow.*

Gregory Peck: *Mirage; Night Of The Short Knives; The Martian Chronicles; Cipher.*

George Peppard: *Operation Crossbow; The Third Man; The Great Day.*

Tony Perkins: *The Fool Killer; Ravishing Idiot; Caravans; 40 Days Of Musa Dagh; Hour Of Maximum Danger; Kid Rodeo.*

Christopher Plummer: *The Greatest Story Ever Told; Sound Of Music.*

Sidney Poitier: *The Greatest Story Ever Told; The Bedford Incident; Be Ready With Bells And Drums; To Sir, With Love.*

Elvis Presley: *Roustabout; Girl Happy; Tickle Me; Two Round Tickets To Rome.*

Juliet Prowse: *Dingaka; Love And The Tiger; Nevada Smith.*

Anthony Quinn: *The Visit; Zorba The Greek; High Wind In Jamaica; The Stranger; The Centurions; Night Of The Tiger; Children Of Sanchez; The Black Angel; Cervantes.*

Tony Randall: *The 7 Faces Of Dr Lao; The Brass Bottle; Fluffy; Three Bites Of The Apple; The ABC Murders; Peel Me A Grape.*

Lee Remick: *Baby The Rain Must Fall; Hallelujah Trail.*

Cliff Robertson: *Love Has Many Faces; Masquerade; The Next Day; Hiroshima Pilot.*

Debbie Reynolds: *Goodbye Charlie; Lie Down, Louisa; The Singing Nun.*

Margaret Rutherford: *Murder Ahoy; Chimes At Midnight; Every Man Should Have One; Nellie.*

Romy Schneider: *Good Neighbour Sam; Inferno; Three On A Couch; Casanova '70.*

Janette Scott: *Crack In The World; The White Savage.*

Jean Seberg: *Lilith; The Gay Place; The Ski Bum; Moment To Moment.*

Peter Sellers: *What's New, Pussycat?; After The Fox; My Favourite Comrade; Oliver!; Peter Pan; The Electric Martini.*

Omar Sharif: *The Yellow Rolls-Royce; Rise Of Genghis Khan; Dr. Zhivago; Centurions.*

Simone Signoret: *The Day And The Hour; Ship Of Fools; Cherie.*

Frank Sinatra: *None But The Brave; Von Ryan's Express; Community Property; The Third Day; The Dirty Dozen; Say It With Music; A Male For The Contessa.*

Elke Sommer: *Art Of Love; The Hunted; The Bedroom; A Treatise On Eugenics; The Money Trap.*

Terence Stamp: *The Collector; Alfie.*

Rod Steiger: *Hands Across The City; Time Of Indifference; The Pawnbroker; The Loved One; His Name Was John; Dr. Zhivago; Hot Breath Of Scandal.*

Stella Stevens: *Advance To The Rear; Synanon; Secret Of My Success; Hell Breeds No Angels; Rape Of Honour; Storm Cross.*

James Stewart: *Dear Brigitte; Shenandoah; The Rare Breed; The Flight Of The Phoenix.*

Elizabeth Taylor: *Flight Of The Sandpiper; Who's Afraid Of Virginia Woolf?; The Taming Of The Shrew; The Face That Launched A Thousand Ships; Camelot.*

Rod Taylor: *Sunday In New York; Young Cassidy; Do Not Disturb; The Power.*

Terry-Thomas: *How To Murder Your Wife; Strange Bedfellows; Those Magnificent Men In Their Flying Machines.*

PAMELA TIFFIN: *The Lively Set; The Pleasure Seekers; Hallelujah Trail.*

Richard Todd: *Sanders; Affair At The Villa Fiorita; Coast Of Skeletons; The Diamond Smugglers.*

Tom Tryon: *In Harm's Way; The Glory Boys; The Brass Horse; Bunny Lake Is Missing.*

Susannah York: *Act One, Scene Nun.*

Peter Ustinov: *John Goldfarb, Please Come Home; Lady L.*

Dick Van Dyke: *Art Of Love; Chautauqua; Lt. Robin Crusoe, U.S.N.*

John Wayne: *The Greatest Story Ever Told; In Harm's Way; The Sons Of Katie Elder; Johnny Morder; Cast A Giant Shadow; The Wildest West.*

Stuart Whitman: *The Day And The Hour; Shock Treatment; Signpost To Murder; Those Magnificent Men In Their Flying Machines; The Promoter; His Brother's Keeper.*

Natalie Wood: *Sex And The Single Girl; The Great Race; Inside Daisy Clover; Oh Dad, Poor Dad, Mama Locked You In The Cupboard And You're Feeling So Sad; Where The Rich Live; Barefoot In The Park.*

Joanne Woodward: *Signpost To Murder; Second Honeymoon.*

Efrem Zimbalist, Jnr: *A Rage To Live; The Reward.*

From: Ian Haynes (in Hollywood) and John Webster (In London).

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Katrina and the Stars

ARIES

22nd March to 20th April

You will find that the New Year is going with a swing, but don't be too confident. You may have to face a difficult time with a friend of long standing; be tactful and take an older person's advice.

TAURUS

21st April to 21st May

This is a month for planning ahead. Choosing and organizing a holiday is especially favourable at this time. Family affairs, relatives and children, however, will take up most of your time and social events.

GEMINI

22nd May to 21st June

An interesting and varied month, although you will find you have to shoulder more than your normal share of responsibility. You may find yourself at a loose end during the second week due to the absence of a friend or partner; otherwise it is a favourable time for entering into any form of contract or partnership.

CANCER

22nd June to 23rd July

Your business and professional life fairly explodes into activity over much of this month. Concentrate on making the most of this, even if it means that you have to sacrifice some superficial pleasures. Everything you gain now will stand you in good stead later.

LEO

24th July to 23rd August

With so much planetary affliction in your solar 2nd House ruling money, the probability of higher expenses in connection with the home is rather acute. Keep very conservative in all financial matters, therefore, and don't plan any expensive purchases.

VIRGO

24th August to 23rd September

This month you are wide open to many minor aggravating incidents in your personal life. Inevitably, there will be a clash of wills between you and your mate, or business partner and, therefore, you will have to exercise your utmost in tact and diplomacy to avert a serious showdown.

LIBRA

24th September to 23rd October

This month the planetary accent is strong on all matters of employment and health. You may find conditions at work not at all to your liking, but stick with it just the same, for you would not benefit by a change.

SCORPIO

24th October to 22nd November

You may find it difficult to control your varying moods this month, which could involve you in disputes with close friends. Certain hopes and wishes may have to be temporarily shelved after the 18th, due to your ruling planet turning retrograde. Financially, however, you can make much headway.

SAGITTARIUS

23rd November to 22nd December

This is likely to be an exceptionally varied and mixed month for Sun-Sagittarians. There will be a lot of hurrying to and fro, discussions, interviews, and a host of details which have to be ironed out. It is also likely that some purely personal issue will work out very happily soon after mid-month.

CAPRICORN

23rd December to 20th January

Try to steer a middle course during February. Be practical, down to earth, and refuse to cherish any fantasies or illusions. In your handling of money matters in particular, remember that this is not a time for needless extravagances. You need to hoard.

AQUARIUS

21st January to 19th February

With the Sun, Venus and Mercury in Aquarius, the accent is on you this month. Excitement, pleasurable outings and unexpected events tend to come thick and fast, and you will need all your energy to cope with this exhilarating but strenuous period.

PISCES

20th February to 21st March

A steady and constructive time for Sun-Pisceans. There is a likelihood of pleasing developments if you have friends or relatives overseas, with at least one bit of good news coming via the mail. However, watch out for a tendency to argue unnecessarily.

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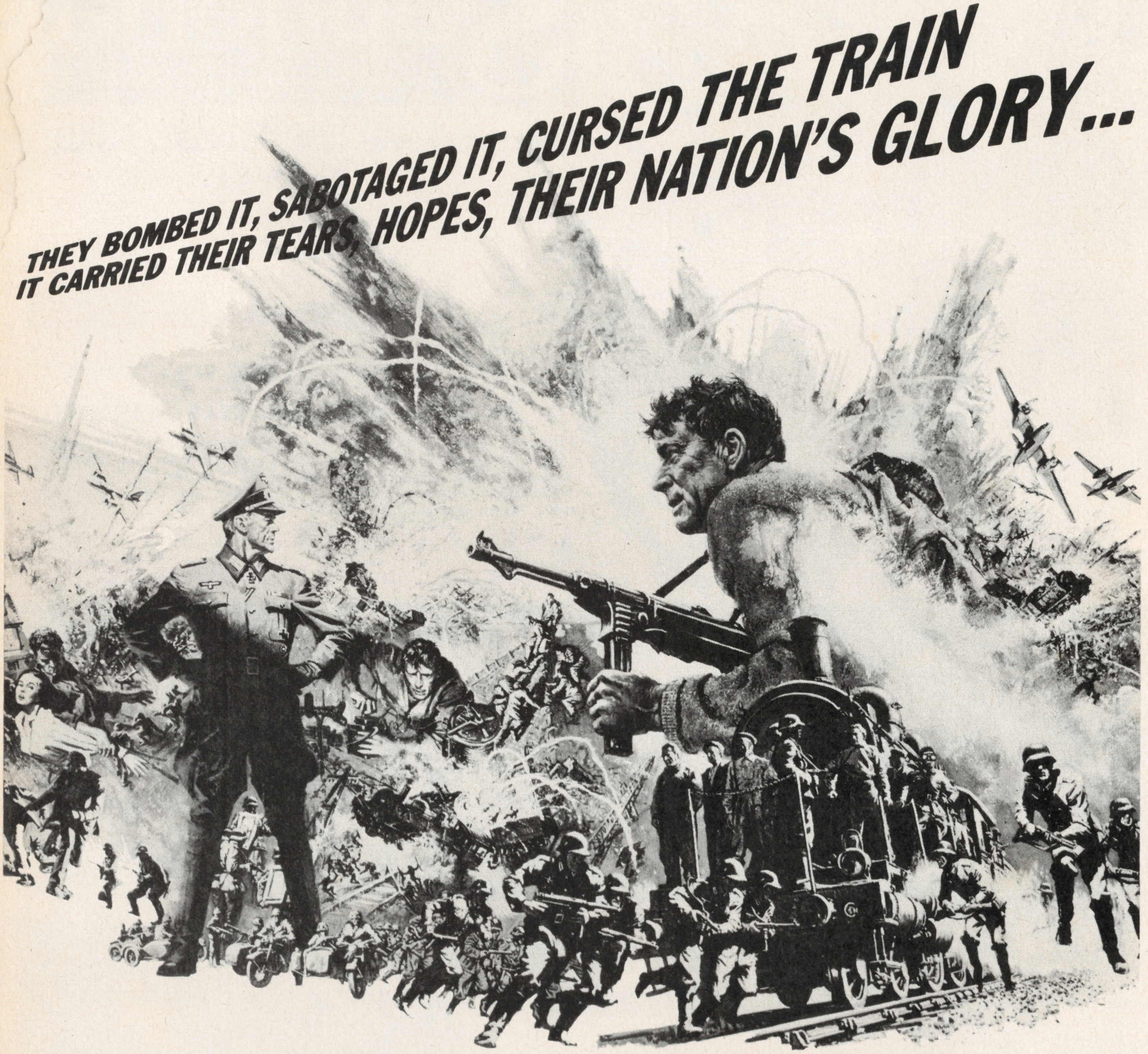
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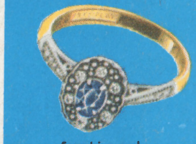
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